CONTRIBUTIA ASOCIATIEI CULTURALE DE PRIETENIE ROMANIA-BELGIA LA PROMOVARE CREATIEI MUZICALE CONTEMPORANE BELGIENE (1990-2010)

Infiintata la sugestia marelui poet belgian Eugene Van Itterbeek si cu pretiosul sprijin al Excelentei Sale Domnului Jan Hellemans, Ambasadorul Regatului Belgiei la Bucuresti, pe data de 8 Mai 1990, la Casa Universitarilor din Bucuresti, Asociatia Culturala de Prietenie Romania-Belgia (ACPRB) a fost autorizata oficial pe data de 23 iulie 1990, prin Sentinta civila definitiva si irevocabila Nr. 1921 pronuntata de Judecatoria Sectorului I Bucuresti in dosarul nr. 1949/PJ/1990. ACPRB s-a constituit astfel ca o asociatie culturala, independenta, apolitica, non-profit, cu personalitate juridical, avand ca obiectiv promovarea cunoasterii in Romania a culturii si civilizatiei Belgiene.

Comitetul de initiativa a avut urmatoarea componenta: geologul Marcian Bleahu, compozitorii Liana Alexandra si Serban Nichifor, dirijorul Mihai Brediceanu si regizorul de film Geo Saizescu.

Printre prestigiosii membri fondatori ai ACPRB mentionam pe academicienii Solomon Marcus, Eugen Segal, Stefan Augustin Doinas si Gabriel Tepelea, pe medicii Ermil Nichifor, Livia Nichifor, Dan Fagarasanu, Alexandru Oproiu, Carmen Oproiu, Victor Sahleanu, Mircea Penescu si Calin Giurcaneanu, precum si pe urmatorii oameni de cultura si arta romani: Victor Barladeanu, Veronica Barladeanu, Harry Maiorovici, Rodica Ciocardel-Teodorescu, Georgeta Stoleriu, Inna Oncescu, Viorela Ciucur, Iosif Gerstenengst, Nicolae Licaret, Petre Lefterescu, Dorel Pascu, Iosif Ion Prunner, Olimpia Urs, Vladimir Popescu-Deveselu, Serban Soreanu, Dorin Frandes, Ion Nedelciu, Gabriela Lupchian, Adrian Pop, Petre Ghenghea, Sebastian Barbu-Bucur, Grete Tartler, Aurelia Stepanov, Irinel Liciu, Magdalena Popa, Rosemarie Both-Stocek, Silvia Chitimia, Petre Andriesei, Ion Monafu, Costin Neamtu, Elena Surdu-Stanescu si Barbu Pitigoi.

Membrii de onoare belgieni ai ACPRB au fost alesi violonista Lola Bobescu, poetii Eugene Van Itterbeek, Etienne de Sadeleer si Paul Reynders, compozitorii Boudewijn Buckinx, Raoul De Smet, Jacques Leduc, Elias Gistelinck, Andre Laporte, Andre Posman, Lucien Posman, muzicologa Dr. Diana Von Volborth si pianistul Daan Vandewalle.

In perioada 1990-2010 compozitorii Liana Alexandra si Serban Nichifor – ce au colaborat intens cu Eugene Van Itterbeek inclusiv in elaborarea unor noi creatii vocale bazate pe versurile marelui poet Belgian – au coordonat in Romania numeroase concerte si festivaluri de muzica belgiana dedicate in special directiei estetice “Nuova Musica Consonante” – ce a aparut pentru prima data in Belgia. Contributiile celor doi muzicieni romani in promovarea creatiei contemporane belgiene s-au manifestat in multiple planuri – organizatoric (concerte, festivaluri), muzicologic (studii si articole in presa scrisa, la radio si la tv), pedagogic (ca profesori ai Universitatii Nationale de Muzica Bucuresti, unde au imbogatit permanent programele analitice si repertoriile studentilor cu noi lucrari belgiene) si interpretativ, prin executarile in prima auditie a

unor opusuri belgiene ce le-au fost dedicate si in calitate de performeri ai Duo-ului “Intermedia” (violoncel si pian). In acest context un eveniment marcant a fost reprezentat si de “Primul Festival al Muzicii Contemporane Belgiene in Romania” (10-12 noiembrie 1995), ce a avut loc la Universitatea Nationala de Muzica din Bucuresti sub Inaltul Patronaj al Excelentei Sale Domnului Ignace Van Steenberge, Ambasadorul Regatului Belgiei la Bucuresti – evenimentul fiind onorat de prezenta la Bucuresti a unor mari personalitati ale muzicii belgiene de azi: Boudewijn Buckinx, Raoul De Smet, Jacques Leduc, Diana Von Volborth si Daan Vandewalle.

Serban Nichifor

16 mai 2015

europees poëziefestival

festival européen de poésie

european festival of poetry

Leuven, le 7 juin 1990

Serban NICHIFOR
Str. Principatele Unite 2
Vila I, ap. 7

70.512 BUCAREST

ROUMANIE

Cher Serban,

Merci de votre lettre du 24 mai dernier, dans laquelle vous m'annoncez la fondation de l'Association culturelle d'amitié Roumanie-Belgique. Je vous félicite de l'excellente idée. J'accepte volontiers de devenir membre d'honneur de l'Association. Vous savez que je suis un ancien étudiant du professeur Sever Popp, dont le nom figure à juste titre dans la coupure de presse. De ma part j'ai le plaisir de vous annoncer que l'Association Européenne pour la Promotion de Poésie a décidé de créer en son sein un Centre de dialogue Est-Ouest, qui a pour but d'organiser des symposiums, des rencontres entre écrivains et intellectuels de l'Europe de l'Est et de l'Ouest. En 1992 nous comptons réunir des poètes, philosophes et historiens autour du thème de l'identité littéraire européenne et de l'Europe culturelle. Ce sera du 21 au 28 novembre, dans le cadre du XIIIème Festival Européen.

Je suis fort content du fait que Grete Tartler figure parmi les personnes qui ont pris l'initiative de l'Association. Elle et vous-même pourront servir d'antenne entre le Centre Européen de Poésie et votre Association.

.../...

Europese Vereniging ter Bevordering van de Poezie v.z.w. / Association Européenne pour la Promotion de la Poésie a.s.b.l.
Boskantstraat 30 - B-3200 Leuven (Kessel-Lo) - Tel. 016.25.47.88 / 23.53.51 (bibl.)
Rek. nr. 431-0114051-46 — 736-4031508-58 — 230-0189880-71 — 001-1160961-44 t.n.v. Europ. Verenig. Poëzie, Blijde Inkomststraat 9, B-3000 Leuven
BTW-nummer: 420.283.083.

.../...

Enfin j'ai une proposition personnelle à vous soumettre. Seriez-vous prêt, en principe, à écrire une partition musicale sur des poèmes en langue française du poète franco-belge Etienne de Sadeleer, qui vit à la côte belge et qui a créé, avec Jean Absil, un oratorio pour choeur à deux voix et deux récitants (1946). Nous publierons en 1991 un recueil de 24 poèmes en traduction néerlandaise. Ces poèmes forment un cycle complet. Ils sont d'inspiration mystique, à la manière flamande, cela veut dire fort concrets et presque terriens. Je n'en ai pas encore parlé au poète, qui séjourne actuellement au Maroc.

Si l'idée vous attire, j'en parlerai à Etienne de Saedeleer, dès son retour en Belgique à la fin de ce mois. Son traducteur, également poète et sculpteur, Renaat Ramon, est enchanté par l'idée.

Pour le prochain Festival j'ai invité Mircea Dinescu et le Ministre Pleşu. Mircea ne m'a pas encore répondu. Je compte le voir bientôt à Rotterdam. Quant à l'événement musical dont nous avons parlé à Bruxelles avec Kamiel D'Hooghe et Lola Bobescu, je ne sais plus comment le réaliser. De toute manière je prendrai contact avec Lola pour examiner avec elle la question. Vous pouvez lui en parler, bien sûr.

Espérant que vous allez un peu mieux et en vous souhaitant bon courage, je vous adresse mes cordiales salutations,

Eugène VAN ITTERBEEK
Secrétaire Général







Serban NICHIFOR
Str. Principatele Unite 2
Vila I, ap.7

70.512 BUCAREST

ROUMANIE

Europees poëziefestival
Festival européen de poésie
European festival of poetry

Blijde Inkomststraat 9
B-3000 LEUVEN

Bucarest, le 24 Mai 1990

Şerban NICHIFOR
Str. Principatele Unite 2
Vila I, Ap. 7
70.512 Bucarest, Roumanie

Monsieur
Eugène VAN ITTERBEEK
Buskantstraat 30
B-3200 Kessel-Lo, Belgique

Cher Monsieur VAN ITTERBEEK,

J'ai le plaisir de vous annoncer que Mardi 8 Mai 1990 nous avons organisé à Bucarest la séance de constitution de l'Association culturelle d'amitié Roumanie-Belgique. Considerant très importante votre présence, comme personnalité culturelle si appréciée dans le domaine de la littérature européenne, je vous prie, (comme vice-président de l'Association) d'accepter de participer à notre activité en qualité de membre d'honneur. En attendant votre réponse, je vous prie, cher Monsieur VAN ITTERBEEK, et de transmettre aussi à votre famille, l'expression de ma plus haute considération.

Şerban NICHIFOR

Şerban NICHIFOR
Str. Principatele Unite
Bl. I, Ap. 7
70.512 Bucureşti, Români

Bucureşti, 24 Mai 1990

Doamnei
Lola BOBESCU
348 Boulevard du Souverain
Boîte 11
1160 Bruxelles, Belgique

Mult Stimată Doamnă Lola BOBESCU,

Am deosebita plăcere de a vă anunţa că Marţi 8 Mai 1990 a avut loc la Bucureşti şedinţa de constituire a <u>Asociaţiei culturale de prietenie România-Belgia</u>. Considerînd foarte importantă prezenţa Dumneavoastră, ca personalitate de înalt prestigiu a muzicii de azi, vă rog, în calitate de vice-preşedinte al Asociaţiei, să acceptaţi funcţia de <u>Preşedintă de Onoare</u>.
În speranţa primirii unui răspuns favorabil din partea Dumneavoastră, vă rog, mult iubită Doamnă BOBESCU, să agreaţi expresia celor mai sincere sentimente de admiraţie.

Şerban NICHIFOR

ASOCIAȚIA CULTURALĂ DE PRIETENIE ROMÂNIA-BELGIA

Recent a avut loc, în prezența Excelenței Sale Domnului Jan Hellemans, ambasadorul Belgiei la București, precum și a unui numeros public, ședința de constituire a Asociației culturale de prietenie România-Belgia, organizație independentă și apolitică ce își propune să încurajeze desvoltarea pe multiple planuri a relațiilor directe dintre artiștii, oamenii de știință și iubitorii de cultură români și belgieni. Continuînd astfel bogatele legături spirituale stabilite în decursul istoriei între România și Belgia, Asociația este structurată pe secții de specialitate ce activează în paralel în domeniile literaturii, muzicii, artelor plastice, cinematografiei, artei dramatice, științelor naturii, tehnice și umaniste, medicinii, pedagogiei, ecologiei și turismului. Comitetul de conducere al Asociației este alcătuit din violonista de renume mondial Lola Bobescu și dirijorul Mihai Brediceanu - președinți de onoare, geologul Prof. Marcian Bleahu - președinte, poeta Grete Tartler, matematicianul Prof. Solomon Marcus, compozitorul Șerban Nichifor și sculptorul Alexandru Gheorghiță - vicepreședinți și Prof. Gabriela Lupchian - secretară (Tel. 11.05.80.).

.—————————.

Chris Hoornaert

As. cult. de prietenie România - Belgia

- înființare: - 8 Mai 1990 - Casa Universitarilor.
- confirmare: 23 iulie 1990 - Judec. Sect. I - Buc.
- structura
  - cca. 100 de membri
  - Consiliul de conducere
    - preș. de onoare - Lola Bobescu, Mihai Brediceanu
    - preș. - Marcu Bleahu
    - vicepreș. - Solomon Marcus, Geo Saizescu, Alexandru Gheorghiță, Grete Tartler, Şerban Nichifor
    - secretar - Gabriela Lupchian
    - membri de onoare: pentru Eugène Van Itterbeek, Etienne de Sadeleer și Radu Boureanu
- obiective
  - promovarea cunoașterii reciproce a culturilor române și belgiene, prin simpozioane, conferințe, concerte, prezentări de filme, expoziții, etc.
  - sprijinirea editării unor studii asupra culturilor română și belgiană.
  - facilitarea schimburilor de informații, de publicații și de idei.
  - facilitarea, ocazionarea relațiilor dintre persoane de toate vârstele, categorii sociale și profesionale, a schimburilor turistice pe bază de reciprocitate
  - colaborare în domeniul burselor de studii și specializare între țările noastre.
- relații cu As. Belgo-Română, condusă de Baronul Vincent Dugué

– Manifestările dedicate – în cadrul Săpt. cult. belgiene – Sărbătoririi Dinastiei belgiene:

- concert – 11 – XI – 90
- recital poezie – 12 – XI – 90
- gală cinematografică – 17 și 18 – XI – 90

1)

Membrii fondatori

- oameni de știință: Marian Blehu, Solomon Marcus, Victor Săhleanu, ing. Petre Gheorghea, Dr. Dan Făgărășanu, Dr. Carmen și Alexandru Oprescu, Dr. Liviu și Emil Nichifor, ~~Dr.~~ Ion Hellemans

- diplomați, oameni politici: ~~senatorii~~ scriitori, profesori Gabriel Țepelea și Barbu Pitigoi, diplomatul Ion Monafu, Prof. Gabriela Lupchian, etc.

- artiști — muzicieni: Șerban Nichifor, Iosif Herțenungst, Liana Alexandra, Mihai Brediceanu, Petru Leftensay, Nicolae Licareț, Harry Maiorovici, ~~Quintus~~ Petru Andriescu, ~~[illegible]~~ Iosif Ioan Brunner, ~~Quintus~~ Georgeta Stoleru, Șerban Soreanu, Ion Nedelcu, Dorel Pașcu, Irina Oncescu, Viorela Ciucur, Sebastian Barbu-Bucur, Doru Frandeș, Dan Voiculescu, Adrian Pop, Vladimir Popescu-Deveselu, etc.

- oameni de teatru și film: Gea Soreanu, Cornel Todea

- scriitori: Grete Tartler, Ștefan Augustin Doinaș, Silvia Chitimia, Eugène Van Itterbeek (poet belgian naturalizat în Rom. C. Libr.), ~~Paul Alexandru~~

- plasticieni: Aurelia Stepanov, Radiu Cărăndel-Teodorescu, Alexandru Gheorghiță, Elena Surdu-Stănescu, Costin Neamțu, Magdalena Popa,

- coregrafi: Ionel Licăiu, Rosemarie Bahh-Stoica.

(2) Presedinte: Prof. Marian Bleahu [illegible]

Vicepresedinte: Stelian Niculescu, Geo Saizescu, Grete Tartler, Solomon Marcus

Secretar: Prof. Gabriela Lupchean

Pres. de onoare: Lola Bobescu și Mihai Brediceanu

Membri de onoare: comp. Jacques Leduc, Boudewijn Buckinx, Raoul De Smet, Lucien Posman, André Laporte, Elias Gistelinck; muzicologi Marie Van Valkenborgh; scriitori Etienne De Sadeleer și Paul Reynders

~~(Ziua Belgiei 15-XI)~~ (Ziua Naț. < 21-iulie; 11-Noiembrie (Ziua Armistițiului 1918))

— Ateneul Român

[1990] — Concert de Muzică Belgiană

— lucrări de César (2) Franck, Jacqueline (5) Fontyne, Jean (4) Absil, René (7) Bernier, Johannes (1) Ockeghem, Frederik (6) Van Rossum, Eugène (3) Ysaye

— interpreți: Cvintetul "Concordia", Nicolae Licareț, Liliana și Ion Nedelcu, Iosif Gerstenengst, Pompei Harășteanu, Vladimir Popescu-Deveselu, Iosif Ioan Prunner, Rodica Gremicean, Olimpia Urs, Viorela Lincu, Radu Ungureanu, Orchestra "Constantin Silvestri" — dir. Iosif Ioan Prunner

[1991] — spectacol "Muzică, dans și poezie belgiană" — Ac. Muzică Gheorghe Dima [illegible]

Corul "Madrigal" — dir. Prof. Un. Marin Constantin

soliști: Simina Ivan, Olimpia Urs, Alexandru Badea, Vasile Speranța [illegible]

corpul de balet de la Opera Română din Buc. [illegible]

— lucrări de César Franck, Guillaume Lekeu, André Grétry, Orlando di Lasso, Claude Le Jeune, Jean Absil, Jacques Brel

[1993] — recital Clara Cernat (vioară) — Thierry Huillet (pian) — Fundația Culturală Română

Eugène Ysaye, Georges Lonque, César Franck

[1994] Seară de muzică și poezie la Sala Palatului

(3)

- 1994 — Seară de Muzică și Poezie – Sala Patrimoniu

  - Grupul Athena, Olimpia Ursu, Corina Sângeorzan, Ioana Oancea, Ana Intermedia
  - poezii – Eugène van Itterbeek, Etienne de Sadeleer, Jean de Coster van Steenberge.

- 1995 — P.F.M.C.B. – Acad. de Muzică

  Coordonatori: Ioan Alexandru și G. N.

  Acad. Muz. (Lefterescu) și Amb. Belgiei (Reynders)

- 1996 — Concert vocal-instrum. – Fl. Arnold, Dorin Frandeș.

  - R.D.S., B.B., Compozitor Bissenas, C.F.

- 1997 — P.F.M.C.R. – Fund. "Orpheus" (R.D.S.), Centrul "De Kade Pomp" (André Polman), BRTN-Radio 3 (B.B.), Amb. Rom. (Victoria Gavrilescu

- conf. 8 Mai 1990 ... - conf. 23 Iulie 1990 - Inst. S. ... Buc. - E.S. Amb. Jan Hellemans

11 Noiembrie (1918) - Ziua Armistițiului
(+ Ziua Dinastiei Belgiene)

- 1990 - "Concert de Muzică Belgiană" la Ateneul Român (în colaborare cu Fil. "G. E." și Acad. de Muz. Buc.) - prefațat de Excel. Sa Amb. Jan Hellemans
  - lucrări de Johannes Ockeghem, César Franck, Eugène Ysaye, Jean Absil, Jacqueline Fontyn, Frederik Van Rossum, René Bernier
  - interpreți: organiștii Iosif Gerstenengst și Nicolae Licaret, cântăreții Pompei Hărășteanu, Vladimir Popescu-Deveselu, instrumentiștii Olimpia Uis și Rodica Crenicean, Viliana și Ion Nedelcu, Radu Ungureanu, Viorela Ciucur, Cvintetul "Concordia", orch. de cameră "Cant. Silvestre" - dir. Iosif Ioan Prunner

(margin: Conferințe pentru ... - Jean Absil (...) - B. ... - R. ... - J. Fontyn ... - Parteneriat ... în ... belgian)

- 1991 - Spectacolul "Muzică, dans și poezie belgiană" la Acad. de Muz. Buc. (regizor Anghel Ionescu-Arbore) - prefațat de Excel. Sa Amb. Jan Hellemans
  - lucrări de Orlando di Lasso, Claude le Jeune, César Franck, André Grétry, Guillaume Lekeu, Jean Absil, Jacques Brel, folclor flamand și valon
  - interpreți - Corul "Madrigal" - dir. Prof. univ. Dr. Marin Constantin; Ansamblul de balet al Operei Române - coregrafia Rosemarie Both-Etree; cântăreții Simina Ivan, Olimpia Uis, Alexandru Badea, Vasile Spineanu; actorii Mircea Albulescu, Ioan ...

(1992 Fest. Film Belg. + dezbatere)

- 1993 - Concert cameral la Fundația Culturală Română (în colab. cu Acad. Muz. Buc.) susținut de violonista Clara Cernat și pianista Viorica Rădoi
  - lucrări de Eugène Ysaye, César Franck și Georges Lonque (în prezența E.S. Amb. Jan Hellemans)

- 1994 - Seară de muzică și poezie belgiană la Muzeul de Artă al României (în colab. cu Acad. Muz. Buc. și Amb. Belg. / E.S. Amb. Ignace Van Steenberghe)
  - lucrări muz. de César Franck, Jean Absil, ..., Raoul De Smet, Elias Gistelinck, Jacques Leduc, Eugène Van Herbeek,
  - poeme de Etienne de Sadeleer, Jeanne de Coster Van Steenberghe
  - interpreți: Georgeta Stoleriu, Olimpia Uis, Corina Cangiurean, Ioana ..., Duo Intermedia (Adrian ... și Ștefan Niculescu)

(urmare [?] ...)

1995 — 10-12 Nov. — Fest. al Muz. Cont. Belgiene" organizat de Acad. Muz. Buc. în colaborare cu concursul Amb. Belgiei (E. Paul Reynders) prin ...

— Coordonatori: compozitorii Liviu Alexandru și Șerban Nichifor

— invitați belgieni: compozitori Jacques Leduc (pres. SABAM, Pres. Acad. Belgiene de ...), secretarul Capelei "Reine Elisabeth", Raoul De Smet (pres. Fund. "Orpheus" științe, litere și arte frumoase), Boudewijn Buckinx (producător pt promovarea muzicii contemporane), Dr. Bruno Van Volsem (producător principal la BRTN-Radio 3), ... (directoare CeBeDeM) și pianistul Daan Vandewalle (prof. la Acad. Muz. Gent)

— interpreți români: sopr. Georgeta Stoleriu, pianistul Șerban Soreanu, Irina Oneiscu,

— Duo "Intermedia" (L.A. și Ș.N. — comp. interpreți), ... (dir. Costin Andreanu), ... Anton, Const. Cernea (căpitan)

— Musica Representativa a Armatei (dir. ...), "Concerto" (dir. Dorel Pașca-Bădulescu)

— Orchestra Acad. de Muz. din Buc. - "Universitaria" și

— Ans. "Game" (condus de conf. Alexandru Matei)

(Ion Nedelcu, Codruța Cranles [?], Dolores Chelaru, Dan Claudiu Voiculescu)

— lucrări în p.a. și în p.a.a. — total: 35 < belg. 26 / rom. 9

compozitori:
- belg.: Leduc, Buckinx, De Smet, Nuyts, Goeteelinck, Buyle, Laporte, Pousseur, Goeyvaerts, Westerlinck, Schmidt, Crepin, Van der Roost, Swerts, Fontyn, De Schelde, Reynders, Van Hecke, Van Steenberge
- rom.: L.A., Ș.N., S. Ercan, Costin Andreanu, Corneliu Pătrașcu, Anton Cernea

— mare succes (cronici, reportaj CeBeDeM, opinii).

1996 — Concert vocal-simf. de muz. belgiană organizat în colaborare cu Palatul Culturii în Filarmonica de Stat din Arad

— dirijor Doru Franțes

— soliști Șerban Nichifor (violoncel), Romeo Vasiut (cântăreț), Dorel Baic

— program: César Franck (poemul "Valentinul [illegible]"), ... De Smet și compozitor Bărsănescu (p.a.), 2 cantate semnate de Raoul De Smet (în p.a.a.), și Cello-concerto de Boudewijn Buckinx

— în prima audiție Ignace Van Steenberge

— deosebit succes, sala arhiplină, concertul a fost înregistrat de Radiodifuziunea Română și retransmis și în Belgia de BRTN-Radio 3

- 1997 10-12 ian – "Pr. Fest. al Muz. Cont. Rom." organizat la Gent de Fund. "Orpheus" (preș. Raoul De Smet), Centrul Cult. "De Rode Pomp" (dir. André Posman), și BRTN-Radio (prod. princ. Boudewijn Buckinx), cu concursul Amb. Române (atașat Victoria Gavrilescu)
– interpreți exclusiv belgieni: ansamblurile "Pentafoon Blaaskwintet", Kammerensemble "Spectra" – dir. Filip Rathé "QO2", precum și clarinetistul Vlad Weverbergh, flautistul Koen Brouns, pianista Thérèse Malengreau
– program – 21 de lucrări (unele în p.a.b. și chiar în p.a.a.) < 15 creații românești, 6 creații belgiene
– comp. rom. invitați – L.A., Adr. Pop, Dan Voiculescu, S.N.
– comp. rom.: George Enescu (motto-ul Fest., prin "Adagio" din Suita op. 3 în stil vechi), Liviu Glodeanu, Carmen Petra Basacopol, Violeta Dinescu, Ștefan Niculescu, Adrian Pop, Felicia Donceanu, Corneliu Țăranu, Dan Voiculescu, Cornel Țăranu, Vasile Tomescu
– comp. belgieni: Boudewijn Buckinx, Raoul De Smet, August Verbesselt, Lucien Goethals și

Tel. rom. – lucrări selectate de interpreți

NB – succes deosebit, public numeros, înregistrat de BRTN-Radio 3, va fi transmis și Radiodifuziunii Române
– prezența comp. Jacques Leduc, președintele SABAM și al U.C.B., viitor coordonator al Fest. Belgia-România
⇒ proiectul de instituționalizare a Fest. rom. și belgian, (în Oct. 1997), ce se va desfășura anual (în Cent. M. Belg la Buc. și Cluj Napoca; în Fest. Muz. Rom. la Gent și Antwerpen), Ian. 1998, Fest. Muz. Rom. la Gent și Antwerpen), colaborare cu Acad. de Muz. din București, continuând și extinzând colaborarea cu alte importante instituții muzicale din țară (Tel. din Acad. Cluj-Napoca ș.a.)

Planul academic (termenele realizate alte concerte)

(Tel. din Acad, Cluj-Napoca ș.a.) – în continuare asigurate de L.A. și S.N.
– conducerea muzicală va fi în continuare asigurată de ... selecția de interpreți (cvintetul "Transilvania", Duo "Intermedia", ...

ASOCIAȚIA CULTURALĂ ROMÂNIA-BELGIA

Marți, 12 Noiembrie 1991, ora 19

ACADEMIA DE MUZICĂ

Sala de Operă

MUZICĂ, DANS ȘI POEZIE BELGIANĂ

- spectacol dedicat Zilei Naționale a Regatului Belgiei -

Interpretează

- Corul de cameră "MADRIGAL", dirijor Prof. univ. Dr. MARIN CONSTANTIN
- actorii LUCIA MUREȘAN, TANIA FILIP, MIRCEA ALBULESCU
- soliștii SIMINA IVAN, OLIMPIA URS, ALEXANDRU BADEA, VASILE SPERANȚĂ - la pian SILVIA TOTAN
- balerinii FLORICA STĂNESCU, MAGDALENA RĂDULESCU, OANA BĂDĂNOIU, CĂTĂLIN CARACAȘ și VLAD TOADER, de la Opera Română - coregrafia ROSE-MARIE BOTH-STOCEC
- studenții CRISTINA FRUMUZACHE, DANIELA MUNTEANU-SMĂU, ADRIANA MAIER, SANDRINE DUMITRESCU, ROBERT DUMITRESCU, LUCIAN FARA, IONUȚ VOINEA, ALEXANDRU GANEA, LAURENȚIU GAFTON

Cuvînt înainte: Excelența Sa Dl. JAN HELLEMANS, Ambasadorul Belgiei

Prezintă compozitorul ȘERBAN NICHIFOR

Regia artistică Prof.univ.ANGHEL IONESCU-ARBORE

În program selecțiuni din opera poetică a lui CORNELUS DE SADELEER și JACQUES BREL; pagini de referință din creația lui CÉSAR FRANCK, ANDRÉ GRÉTRY, GUILLAUME LEKEU, JEAN ABSIL, ORLANDO DI LASSO, CLAUDE LE JEUNE, GIACHES DE WERTH.

Intrarea liberă

Informații suplimentare la tel. 15.83.96. (Academia de Muzică)

Marți 12-XI - ora 19, Sala de Operă

NB. Repetiție generală - (luni 11-XI - orele 10-14) (Sala de Operă)

MUZICĂ, DANS ŞI POEZIE BELGIANĂ

- desfăşurător -

(~1h) (1)-(5) / Pauză (6)-(3) (~30')

(2) -(A.) Versuri de CORNELUS DE SADELEER şi JACQUES BREL (în selecţia recomandată de Ambasada Belgiană), interpretate de LUCIA MUREŞAN, TANIA FILIP şi MIRCEA ALBULESCU. (~30')

-(B.) Programul muzical cuprinde: (1)
- ORLANDO DI LASSO (Madonna mia cara) (10')
- CLAUDE LE JEUNE (Chanson d'amour)
- GIACHES DE WERTH (Un jour je m'en allais)
[Corul "Madrigal", dir. Marin Constantin]

(~58') (3) - C. FRANCK - Sonata pentru vioară şi pian (p. I) (~7')
Interpretează studentele CRISTINA FRUMUZACHE şi ADRIANA MAIER

(8) - C. FRANCK - CVARTET DE COARDE (p. I) (~10')
Interpretează ansamblul format din studenţii ROBERT DUMITRESCU, [illegible], LUCIAN FARA, SANDRINE DUMITRESCU şi IONUŢ VOINEA

(5) - C. FRANCK - TRIO pt. Vioară, Vlc. şi Pian (p. I) (~10')
Interpretează studenţii ALEXANDRU GANEA, LAURENŢIU GAFTON [illegible] DANIELA MUNTEANU-SMĂU

(4)
- C. FRANCK - "PANIS ANGELICUS" pt. Tenor şi pian (~3')
Int. VASILE SPERANŢĂ şi SILVIA TOTAN
- C. FRANCK - "AVE MARIA" pt. Soprană, Tenor şi Pian (~3')
Int. SIMINA IVAN, ALEXANDRU BADEA şi SILVIA TOTAN

(6) - G. LEKEU - SONATA pt. Vioară şi Pian (p. I) (~10')
Int. studenţii ALEXANDRU GANEA şi DANIELA MUNTEANU-SMĂU

(7) - JEAN ABSIL - "Cîntece vesele" pt. Soprană şi Pian (~5')
Int. OLIMPIA URS şi SILVIA TOTAN

(9) -(C.) Moment coregrafic pe muzică de A. GRÉTRY (~6')
Int. balerinii FLORICA STĂNESCU, MAGDALENA RĂDULESCU, OANA BĂDĂNOIU, CĂTĂLIN CARACAŞ, VLAD TOADER - coregrafia ROSE-MARIE BOTH-STOCEC

Cuvînt înainte: Excelenţa Sa Dl. JAN HELLEMANS, Ambasadorul Belgiei

Prezintă compozitorul ŞERBAN NICHIFOR, Vicepreşedintele Asociaţiei ROMÂNIA-BELGIA

Durata totală (utilă) ~1h-34'

Regia artistică Prof. univ. ANGHEL IONESCU-ARBORE

Academia de Muzică (Sala de Operă), Marţi 12-XI-91, ora 19

MUZICA, DANS ŞI POEZIE BELGIANA

- spectacol dedicat Zilei Naţionale a Regatului Belgiei -
(Prezentare)

① - În deschiderea concertului veţi audia trei capodopere ale Renaşterii franco-flamande: "Madonna mia cara" de ORLANDO DI LASSO, "Chanson d'amour" de CLAUDE LE JEUNE şi "Un jour je m'en allais" de GIACHES DE WERTH, interpretează Corul de cameră "MADRIGAL", dirijor Profesor universitar Doctor MARIN CONSTANTIN.

Un jur je m'an ale — JIAS DE

② - Trei maeştri ai artei teatrale româneşti, - actorii LUCIA MUREŞAN, TANIA FILIP şi MIRCEA ALBULESCU - vă vor oferi în continuare un florilegiu din lirica belgiană contemporană, cuprinzînd versuri din creaţia poeţilor CORNELUS, ETIENNE DE SADELEER, precum şi din cea a genialului cîntăreţ, compozitor şi poet JACQUES BREL.

Etien de Sadeler

③ - Veţi audia în continuare o pagină de referinţă din literatura camerală: Sonata pentru vioară şi pian de CÉSAR FRANCK - Partea întîi; interpretează studentele CRISTINA FRUMUZACHE şi ADRIANA MAIER.

④ - Soprana SIMINA IVAN, recenta laureată a prestigiosului Concurs Internaţional "GEORGE ENESCU", solistă a Operei Române, alături de tenorul VASILE SPERANŢA, membru al Filarmonicii bucureştene şi solist al Catedralei "Sfîntul Iosif", ne propun audierea a două dintre cele mai cunoscute imnuri catolice: "AVE MARIA" şi "PANIS ANGELICUS"de CÉSAR FRANCK. Acompaniază pianista SILVIA TOTAN şi - la harpă - studenta NARCISA CARAMAN.

⑤ - În încheierea primei părţi a concertului, studenţii DANIELA MUNTEANU-SMÂU, ALEXANDRU GANEA şi LAURENŢIU GAFTON (de la clasa de Muzică de cameră a Prof. VASILE ŢUGUI) vor interpreta prima mişcare a cunoscutului TRIO opus 1 pentru pian, vioară şi violoncel de CÉSAR FRANK.

(6) - Lucrare reprezentativă pentru romantismul muzical belgian, Sonata pentru vioară şi pian - Partea I - de GUILLAUME LEKEU va fi interpretată de studenţii ALEXANDRU GANEA şi DANIELA MUNTEANU-SMĂU, de la clasa de Muzică de cameră a Prof. VASILE ŢUGUI.

(7) - Concepute pe versurile poeţilor Louis de Fourcaud, Eugène David şi Victor Hugo, liedurile "Nocturne", "Le mariage des roses" şi "Roses et papillons" de CÉSAR FRANCK vor fi interpretate de Profesoara OLIMPIA URS, acompaniată de pianista SILVIA TOTAN.

(8) - Scris în anul 1899 şi deci contemporan cu monumentala Simfonia în re minor, "Cvartetul de coarde" în re major de CÉSAR FRANCK este considerat pe bună dreptate o capodoperă a genului cameral. Partea întîi a acestei dificile lucrări va fi interpretată de Cvartetul "PER LA VITA", format din studenţii ROBERT DUMITRESCU, LUCIAN FARA, SANDRINE DUMITRESCU şi IONUŢ VOINEA.

(9) - În încheierea acestei manifestări dedicate culturii belgiene, maestra coregrafă ROSE-MARIE BOTH-STOCEC ne propune o inedită tălmăcire prin dans a unei lucrări semnate de compozitorul ANDRÉ GRÉTRY: "L'épreuse villageoise". Îşi dau concursul balerinii FLORICA STĂNESCU, MAGDALENA RĂDULESCU, OANA BĂDĂNOIU, CĂTĂLIN CARACAŞ şi VLAD TOADER - solişti ai Operei Române.

Cu speranţa că programul pe care vi l-am propus v-a satisfăcut, oferindu-vă o imagine elocventă a culturii franco-flamande în multiplele ei ipostaze, vă mulţumim pentru prezenţa Dumneavoastră şi pentru atenţia cu care aţi urmărit această seară de Muzică, Dans şi Poezie belgiană.

ASOCIAȚIA DE PRIETENIE
ROMÂNIA – BELGIA

Nr. .... Data ....

Prof. Dr. Serban NICHIFOR
Str. Principatele Unite 2
Vila I, Ap. 7
70.512 Bucharest, ROMANIA
Tel. (40-1) 336.1399.
(40-1) 772.3029.

ASOCIATIA DE PRIETENIE * ROMANIA – BELGIA * RB

ASOCIATIA CULTURALA
DE PRIETENIE
ROMANIA-BELGIA

ASSOCIATION CULTURELLE
D'AMITIE
ROUMANIE-BELGIQUE

Asociaţia Culturală de Prietenie
ROMANIA - BELGIA

Association Culturelle d' Amitié
ROUMANIE - BELGIQUE

Asociaţia de Prietenie
Romania – Belgia

Asociaţia de Prietenie
Romania – Belgia

Asociaţia de Prietenie
Romania – Belgia

Carnet Nr. ....

Numele şi Prenumele ....

....

domiciliat în Bucureşti, Str. ....

.... Nr. ..... Sector ..... Buletin de Identitate seria ..... nr. .... Eliberat cir. Poliţie ....

Semnătura persoanei

PROFESIUNEA ....

Preşedinte,

Secretar,

Vize Anuale

Carnet Nr. ....

Numele şi Prenumele ....

....

domiciliat în Bucureşti, Str. ....

.... Nr. ..... Sector ..... Buletin de Identitate seria ..... nr. .... Eliberat cir. Poliţie ....

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.... Nr. ..... Sector ..... Buletin de Identitate seria ..... nr. .... Eliberat cir. Poliţie ....

Semnătura persoanei

PROFESIUNEA ....

Preşedinte,

Secretar,

Vize Anuale

Dosar nr. 1949/PJ/199o

JUDECATORIA SECTORULUI I BUCURESTI
Sentința civilă nr. 1921
Sedința din camera de consiliu
de la 23 iulie 199o
Instanța compusă din:

Președinte	Sandu Valentina
Judecător	Bogdănescu Mădălina
Grefier	Mitran Anghelina

Pe rol fiind cererea de acordare a personalității juridice pentru Asociația de Cultură și Prietenie România - Belgia.

Procuratura a fost reprezentată de D-nul Procuror Popescu George.

Grefierul ședinței a făcut referatul cauzei relatînd că s-au depus înscrisurile necesare conform dispozițiilor legale.

Reprezentantul Asociatiei a solicitat ca instanța să acorde personalitate juridică și să înscrie Asociația în registrul anume destinat.

Reprezentanta procuraturii a pus concluzii de admitere a cererii întrucît sînt întrunite toate condițiile stabilite de actele normative aplicabile.

I N S T A N T A

Prin cererea înregistrată la 2o iulie 199o, membrii fondatori ai Asociației de Cultură și Prietenie România - Belgia au solicitat să se acorde personalitate juridică și să fie înscrisă în registrul persoanelor juridice.

Față de actele dosarului (procesul verbal de constituire copia statutului de funcționare, dovada privind mijloacele financiare și avizul emis de Ministerul Culturii) instanța constată că Asociatia s-a constituit la data de 9 mai 199o, avînd drept scop, promovarea cunoașterii în România a tuturor aspectelor culturii și civilizatiei belgiene în România.

Ca urmare instanța apreciază că sînt îndeplinite toate condițiile impuse de Decretul - Lege nr, 8 din 31 decembrie 1989 al F.S.N, Decretul 31/1954, Legea 21/1924 și constatînd că numărul membrilor Asociatiei este mai mare de 2o, va admite cererea.

PENTRU ACESTE MOTIVE
IN NUMELE LEGII
HOTARASTE:

In baza art, 32 din Decretul 31/1954 art, 84 și urm,. din Legea 21/1924 admite cererea de înscriere ca persoană juridică a Asociatiei de Cultură și Prietenie România - Belgia cu sediul în str, Maria Rosetti, nr, 51, Bucuresti.

Acordă personalitate juridică acestei Asociatii.

Pune în vedere Asociatiei să respecte prev, art, 93 din Legea 21/1924 în sensul declarării la grefa instanței a oricăror modificări în compunerea organelor de directie și administratie și a atribuțiilor lor; schimbarea sediului; orice numire și înlocuire a unei persoane din cadrul conducerii; orice modificare a statutului și în genere, a organizării sau scopului persoanei juridice; încetarea, dizolvarea, lichidarea persoanei juridice.

Cu recurs în lo zile de la pronunțare.

Pronunțată în ședință publică azi 23 iulie 199o.

PRESEDINTE, JUDECATOR,

GREFIER,

JUDECATORIA SECTORULUI 1
BUCUREŞTI
Prezenta copie fiind conformă cu originalul aflat în dosarul acestei judecătorii nr. 1925/1990 se legalizează de noi.
GREFIER,

ROMANIA
TIMBRU FISCAL
LEI 3 LEI

ROMANIA
TIMBRU FISCAL
LEI 3 LEI

ASSOCIATION CULTURELLE D`AMITIE ROUMANIE-BELGIQUE

Fondée **le 8 Mai 1990 a Bucarest, par Prof. Dr. Marcian BLEAHU et par Prof. Dr. Serban NICHIFOR .**

Membres fondateurs**: Prof. Dr. Liana ALEXANDRA, Prof. Petre ANDRIESEI, Prof.Dr Sebastian BARBU-BUCUR, Rosemarie BOTH-STOCEC, Dr. Mihai BREDICEANU, Silvia CHITIMIA, Rodica CIOCARDEL-TEODORESCU, Prof. Viorela CIUCUR, Acad. Stefan Augustin DOINAS, Vincent DUQUE, Prof.Dr. Dan FAGARASANU, Dorin FRANDES, Iosif GERSTENENGST, Prof.Ing. Petre GHENGHEA, Alexandru GHEORGHITA, Prof.Dr. Calin GIURCANEANU, S.E.Ambassadeur Jan HELLEMANS, Prof.Dr. Petre LEFTERESCU, Nicolae LICARET, Irinel LICIU, Prof. Gabriela LUPCHIAN, Harry MAIOROVICI, Acad. Solomon MARCUS, Dipl. Ion MONAFU, Costin NEAMTU, Ion NEDELCIU, Dr. Livia NICHIFOR, Prof. Dr. Ermil NICHIFOR, Prof. Ina ONCESCU, Dr. Carmen OPROIU, Prof.Dr. Alexandru OPROIU, Prof.Dr. Doresl PASCU, Prof.Dr. Mircea PENESCU, Ing. Barbu PITIGOI, Prof.Dr. Adrian POP. Magdalena POPA, Vladimir POPESCU-DEVESELU, Iosif Ioan PRUNNER, Prof. Dr. Victor SAHLEANU, Prof. Geo SAIZESCU, Prof. Dr. Serban SOREANU, Aurelia STEPANOV, Prof.Georgeta STOLERIU, Prof. Elena SURDU-STANESCU, Dipl.Grete TARTLER, Acad. Gabriel**

TEPELEA, Cornel TODEA, Prof. Olimpia URS, Prof.Dr. Eugène VAN ITTERBEEK, Prof.Dr. Dan VOICULESCU.

***Membres d'Honneur*: Prof. Lola BOBESCU,**
Prof. Boudewijn BUCKINX, S.E.Ambassadeur Michel CARLIER,
Etienne DE SADEDELEER, Prof. Raoul DE SMET,
Elias GISTELINCK, Andre LAPORTE, Prof. Dr. Jacques LEDUC,
Prof. Andre POSMAN, Prof.Lucien POSMAN,
Dipl.Paul REYNDERS, S.E.Ambassadeur Xavier VAN MIGEM,
S.E.Ambassadeur Jan VAN STEENBERGE,
S.E.Ambassadeur Michel VAN TROYEN,
Dr. Diana VON VOLBORTH.

Autoriée par le Tribunal de Bucarest* (Décision Civile No 1921/23 Juillet 1990 dans les Dossier No 1949/PJ/1990 Judecatoria Sectorului I Bucuresti) comme *association culturelle, indépendante, apolitique, non-profit, avec personnaliée juridique, ayant comme objectif la promotion de la culture Belge en Roumanie.

Activité Musicale (sélections):

1990

21 Juillet 1990 – Concert Belge, Athénée Roumain (Bucarest);

1991

21 Juillet 1991 – Spectacle „Musique, Danse et Poésie Belge"- Université Nationale de Musique de Bucarest;

1992

21 Juillet 1992 – Concert Belge-Fondation Culturelle Roumaine (Bucarest);

1993

21 Juillet 1993 – Spectacle „Musique et Poésie Belge"-Salle du Palais (Bucarest);

1994

11 Avril 1994 – Rencontre avec les musiciens belges Philippe LEBLANC et Marian MITEA-Ambassade Belge et Université Nationale de Musique de Bucarest;
12 Avril 1994 – Concert Belge – Musée „Cotroceni" (Bucarest);
18 Novembre 1994 – Concert „Correspondances Spirituelle ROUMANIE-BELGIQUE" (compositions de Liana ALEXANDRA et de Serban NICHIFOR sur les poemes d´Eugène VAN ITTERBEECK, Jeanne DE CORTE –VAN STEENBERGE et Paul REYNDERS) - Musée National de Roumanie;

1995

1 Avril 1995 – Concert „Correspondances Spirituelles ROUMANIE-BELGIQUE" (soutenu par Liana ALEXANDRA, Serban NICHIFOR et Eugène VAN ITTERBEECK)- Musée d`Art de Sibiu;

- **Enregistrements realisès à la BRTN par le Duo Roumain „INTERMEDIA" – créations de Boudewijn BUCKINX, Raoul DE SMET, Liana ALEXANDRA et Serban NICHIFOR;**

- **Portaits Componistiques réalisés à la RADIO ROUMANIE par Liana ALEXANDRA: „Elias GISTELINCK" (Radioglob-10 Avril 1995), „Herman ENGELS" (Radioglob-8 Juin 1995) et „Raoul DE SMET" (Radioglob, 20 Juillet 1995);**

- **Portaits Componistiques réalisés à la RADIO ROUMANIE par Serban NICHIFOR: „Jacques LEDUC" (Radioglob, 27 Avril 1995), „Boudewijn BUCKINX" (Radioglob-25 Mai 1995) et „Janpieter BIESEMANS" (Radioglob, 5 Juillet 1995);**

- **Les opéras „Chant d´Amour de la Dame à la Licorne" de Liana ALEXANDRA et „Talaria" de Serban NICHIFOR – sur les poèmes d´Etienne DE SADELEER;**

10-12 Novembre 1995 – le PREMIER FESTIVAL DE LA MUSIQUE BELGE CONTEMPORAINE EN ROUMANIE – Invités d'Honneur: Jacques LEDUC, Diana VON VOLBORTH, Boudewin BUCKINX, Raoul DE SMET et Daan VANDEWALLE – Université Nationale de Musique de Bucarest; creations appartenant au maitres belges Jacques LEDUC, Jacqueline FONTYN, Karel GOEYVAERTS, Raoul DE SMET, Boudewijn BUCKINX, Elias GISTELINCK, Andre LAPORTE, Lucien POSMAN, Frank NUYTS, Eryk BUYLE, Jan VAN DER ROOST, Piet SWERTS; oeuvres des compositeurs roumains Liana ALEXANDRA et Serban NICHIFOR, sur les poemes d'Etienne DE SADELEER, de Jeanne VAN STEENBERGE, Paul REYNDERS et Eugene VAN ITTERBEEK.

19 Novembre 1995 – transmission internationale via satellite du „Premier Festival de la Musique Belge Contemporaine", par la TV ROMANIA INTERNATIONAL;

1996

17 Juillet 1996 – Concert Belgo-Roumain réalisé par Liana ALEXANDRA et Serban NICHIFOR-Musée „Ghiata" (Bucarest);

25 Septembre 1996 – Concert Belgo-Roumain réalisé par Liana ALEXANDRA, Serban NICHIFOR et Trio „Modus"-Musée „Ghiata" (Bucarest);

14 Novembre 1996 - Concert Belge réalisé par la Philharmonie d'Arad - Cesar FRANCK, Raoul DE SMET, Janpieter BIESSEMANS et Boudewijn BUCKINX (soliste Serban NICHIFOR) – Dorin FRANDES-chef d'orchestre;

Décembre 1996 – apparition dans la revue „SABAM MAGAZINE" de l'article *„CeBeDeM: 45 ans et dans le Cyberespace"* par Diana VON VOLBORTH-DANYS, mentionnant l' importance du „Premier Festival de la Musique Contemporaine Belge" réalisé à Bucarest par l'Association Culturelle ROUMANIE-BELGIQUE et par l'Université Nationale de Musique de Bucarest, sous le haut

patronnage de Son Excellence Monsieur Jan VAN STEENBERGE, Ambassadeur de Belgique en Roumanie;

1997

10-12 Janvier 1997 – le FESTIVAL BELGO-ROUMAIN à Gent;

25 Janvier 1997 – émission dédiée aux relations musicales belgo-roumaines, réalisée par Serban NICHIFOR à la Radio Roumanie;

21 Fevrier-2 Mars 1997 – Liana ALEXANDRA est membre dans le Jury International du Concours „Orpheus Prijs" d´Antwerpen;

4-6 Juillet 1997 – Concerts des musiciens belges Jerrold RUBENSTEIN et Dalia OUZIEL en Roumanie (à l`Athénée Roumain de Bucarest et à la Philharmonie de Brasov);

5-10 Juillet 1997 – Concerts de l´ensemble belge „CARRE" en Roumanie (au Musée „Ghiata" de Bucarest, à la Philharmonie de Brasov et à la Philharmonie de Sibiu);

1998

28 Mars 1998 – Concert ROUMANIE-BELGIQUE soutenu par Liana ALEXANDRA, Georgeta STOLERIU et Serban NICHIFOR dans la Festival „Toamna Muzicala Clujana" (Grande Salle de l´Académie de Musique de Cluj-Napoca);

14 Avril 1998 – Rencontre des professeurs de l' Académie de Musique WOLUWE-SAINT-PIERRE de Bruxelles – Marian MITEA, Philippe LEBLANC, Allen JAMES, Miren MEULEMAN, Nadine ROOSELEIR, Philippe BRUNO, Michel BURTON et Norbert LECLERCQ – avec les professeurs et les étudiants de l' Université Nationale de Musique de Bucarest.

1999

11 Septembre 1999 – Récital Belgo-Roumain soutenu par Liana ALEXANDRA (piano) et Serban NICHIFOR (violoncelle) dans le Festival „Belgian Chocolates“ d`Antwerpen;

2000

3 Mai 2000 – Concert dédié à la Belgique – soutenu par Liana ALEXANDRA et Serban NICHIFOR dans la Salle „Auditorium“ du Palais de Roumanie (Bucarest);

3 Novembre 2000 – Concert dédié à la création de Jacques LEDUC, soutenu par Liana ALEXANDRA, Serban NICHIFOR, Octavian RATIU, Serban SOREANU, Ioana DELIORAN, Monica TOMESCU et par „Bucharest Brass Ensemble“ à l`Institut Francais de Bucarest;

4 Novembre 2000 – Conférence soutenu par Jacques LEDUC, sur sa propre création musicale (Ecole Militaire de Musique de Bucarest);

20 Septembre 2000 – Emission dédiée au compositeur Jacques LEDUC, réalisée par la RADIO ROUMANIE;

2001

13 Novembre 2001 – Concert „Confluences ROUMANIE-BELGIQUE“ réalisé par Liana ALEXANDRA et Serban NICHIFOR à l`Université Nationale de Musique de Bucarest, dans le Festival „NUOVA MUSICA CONSONANTE“;

2002-2003

Plusieurs présentations des oeuvres belges contemporaines réalisées par Prof. univ. Dr. Liana ALEXANDRA et par Prof. univ. Dr. Serban NICHIFOR pour les étudiants de l'Université Nationale de Musique de Bucarest.
En meme temps, grace à l'initiative de l' Association Culturelle ROUMANIE-BELGIQUE et à la si précieuse aide du CeBeDeM, les Bibliothèques de l' Université Nationale de Musique de Bucarest et de l' Académie de Musique de Cluj-Napoca se sont enrichies avec des nouvelles partitions représentatives pour l' Ecole Componistique Belge d'aujourd'hui.

Par conséquent, *des chef-d'oeuvres de la musique contemporaine belge* - comme ceux de Jacques LEDUC, Elias GISTELINCK, Raoul DE SMET et Boudewijn BUCKINX, — *sont intégrés définitivement dans les répertoirs et dans les programmes courants aux cours d'interprétation et d' analyse musicale – y compris aux niveaux de licence, master et doctorat. Cette réalisation représente aussi une matérialisation de l'activité musicale soutenue par l'Association Culturelle d' Amitié ROUMANIE-BELGIQUE, ayant comme principal but la promotion de la culture Belge en Roumanie.*

2003

Novembre 2003 (projet) – présentation de la Musique Electronique Belge, à l'occasion du Festival „NUOVA MUSICA CONSONANTE", soutenu – sous la coordination artistique de Liana ALEXANDRA et de Serban NICHIFOR - à l'Université Nationale de Musique de Bucarest.

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Synthèse réalisée par Prof. Dr. Serban NICHIFOR, Vice-Président de l'Association Culturelle d'Amitié ROUMANIE-BELGIQUE
Bucarest, le 2 Septembre 2003

Jacques Leduc
Avenue de l'Hélianthe 24
1180 Bruxelles
Tél: 02/374.75.70

Cher Monsieur,
Je reçois à l'instant votre aimable message contenant l'impressionnant rapport que vous avez rédigé au sujet des activités de l'association belgo-roumaine de musique. Je tiens à vous en féliciter chaleureusement et à vous remercier de tout cœur pour tout ce que vous avez entrepris en faveur de la production belge. Croyez bien que nous vous en sommes
très reconnaissant.
Je suis heureux d'apprendre que M.Michel-Etienne Vanneste sera à Bucarest dans peu de temps. Comme vous le savez sans doute, il est le secrétaire général du Concours
musical international Reine Elisabeth de Belgique. Il est, par ailleurs, membre du Conseil d'administration de la Chapelle musicale Reine Elisabeth. Vous seriez aimable de le saluer de ma part et de lui transmettre une part des souhaits ardents que je vous adresse pour la pleine réussite de cette rencontre.
Avec mon meilleur souvenir à partager avec Madame Liana Alexandra, je vous prie d'accepter, cher Monsieur, l'assurance de mes sentiments les plus cordiaux.
Jacques Leduc

....

----- Original Message ----- From: Boudewijn Buckinx To: Serban Nichifor Sent: Wednesday, September 03, 2003 12:51 PM Subject: Re: Lettre et rapport de la part de Serban NICHIFOR

Cher Serban!
Quand je lis votre rapport, je me souviens des contacts si agréables et excitants avec vous deux et d'autres personnes en Roumanie. Je te suis très reconnaissant pour que tu m'as aidé avec tant d'énergie.
Pour une autre raison aussi je suis heureux de tes nouvelles : le 28 juillet j'ai eu un *crash* total de mon ordinateur, dès lors je n'avais plus votre adresse d' email (couriel, les français essayent de dire) et je l'ai retrouvé par votre message.
J'espère que tout va bien avec vous deux, en tout cas je le souhaite.
Merci pour tout.
Boudewijn
www.boudewijnbuckinx.com

"ASOCIATIA DE PRIETENIE ROMANIA-BELGIA"

Statut

Art.1. "Asociaţia de prietenie România-Belgia" este o organizaţie culturală, independentă, apolitică, cu scop nelucrativ şi cu personalitate juridică, avînd sediul în Bucureşti.

Art.2. Obiectivele asociaţiei sînt următoarele :

-să promoveze cunoaşterea în România a tutror aspectelor civilizaţiei şi culturii belgiene (instituţii politice, sociale, economice, religioase şi industriale, literatura, arta, ştiinţele şi istoria acestora), precum şi promovarea în Belgia a tuturor aspectelor civilizaţiei şi culturii româneşti;

-să facă cunoscute elementelle de civilizaţie şi cultură belgiană prin organizarea de conferinţe, simpozioane, mese rotunde, prezentări de filme şi diapozitive, organizarea de expoziţii şi audiţii de muzică belgiană precum şi intîlniri cu specialişti şi oameni de cultură belgieni;

-să promoveze şi să sprijine editarea studiilor privind aspecte ale culturii şi ştiinţei belgiene realizate de cercetători sau oameni de cultură români sau realizate de cei belgieni privind România;

-să sprijine participarea membrilor săi la manifestări ştiinţifice şi culturale, interne şi externe, legate de obiectivele şi scopurile asociaţiei;

-să faciliteze schimburile de informaţii, de publicaţii şi de idei ale membrilor săi sau a oricărei persoane interesate de a stabili astfel de relaţii;

-să faciliteze relaţiile directe dintre persoane de toate vîrstele, categoriile sociale şi profesionale, schimburi turistice pe bază de reciprocitate, schimburi şcolare, ştiinţifice, artistice şi culturale, etc.;

-să facă toate diligenţele necesare pentru obţinerea de burse de studii sau de specializare în Belgia, pentru studenţii şi cercetătorii români;

-să organizeze călătorii pentru membrii asociaţiei şi în special pentru grupurile de tineri, în vederea cunoaşterii naturii, a oraşelor şi a operelor de artă, atît de numeroase şi de valoroase în Belgia;

-să faciliteze şi să organizeze expoziţii de artă, concerte şi turnee teatrale ale artiştilor din Rmânia în Belgia, pentru difuzarea cît mai largă a valorilor culturale româneşti.

Art.3. Poate să fie membru al "Asociaţiei de prietenie "România-Belgia" ori ce cetăţean român, indiferent de naţionalitate, convingeri politice sau religioase, care subscrie la principiile şi obiectivele asociaţiei.

Art.4. Membrii au dreptul de a participa la toate activităţile organizate de asociaţie în ţară şi peste hotare, de a alege şi a fi aleşi în organele de conducere ale asociaţiei, de a avea acces la sistemul ei informaţional (bibliotecă, videotecă, discotecă etc.) şi de a solicita documentaţii din ţara prietenă.

Obligaţiile membrilor se concretizează în plata cotizaţiei anuale şi în sprijinirea activităţii asociaţiei.

Calitatea de membru încetează prin retragere, neplata în termen a cotizaţiei sau prin excludere de către Adunarea generală a asociaţiei.

Art.5. Organele de conducere ale asociaţiei sînt:

-Adunarea generală care se întruneşte de regulă odată pe an;

-Comitetul de conducere, ales pentru patru ani, compus din 13 membri avînd următoarele funcţii: un preşedinte, trei vicepreşedinţi reprezentînd principalele domenii de activitate (ştiinţă, literatură, artă) un secretar, un casier şi şapte membri. Comitetul se întruneşte cel puţin odată pe trimestru şi conduce asociaţia în intervalul

dintre adunările generale;

-o comisie de cenzori compusă din trei persoane.

Asociația poate avea unul sau mai mulți președinți și membri de onoare din țară sau din Belgia.

Președintele și vicepreședinții reprezintă de drept asociația în raporturile cu persoane fizice sau juridice din țară și de peste hotare.

În intervalul dintre ședințele comitetului, activitatea este condusă de un birou executiv format din președinte, vicepreședinți și secretar.

Art.6. Asociația este organizată pe secții de specialitate după cum urmează:

-Secția de literatură

-Secția de artă dramatică și film

-Secția muzicală

-Secția de arte plastice

-Secția de științe ale naturii,tehnice și medicale

-Secția de științe umaniste

-Secția școlară

-Secția de turism

În funcție de solicitări și necesități se pot înființa și alte secții.

Art.7. Fondurile și patrimoniul asociației se constituie din taxele de înscriere, cotizațiile anuale ale membrilor, venituri realizate din publicații ale asociației, taxa de intrare la unele manifestări organizate de asociație, donații interne și externe.

Taxa de înscriere se fixează pentru anul 1990 la 50 lei, iar cotizația la 100 lei. Studenții și elevii beneficiază de o reducere de 50%.

SEDIUL ASOCIAȚIEI - Str. Maria Rosetti nr. 51 sec. 2 București

[signatures]

"ASOCIATIA DE PRIETENIE ROMANIA-BELGIA

Expunere de motive

România şi Belgia sînt două ţări, nu foarte mari, de importanţă medie în concernul puterilor europene, situate la cele două extremităţi ale continentului dar legate prin nenumărate fire ţesute de-a lungul anilor, derivate poate şi dintr-un destin istoric similar. Ambele ţări au fost situate la întretăierea drumurilor şi intereselor marilor puteri, Franţa, Anglia, Germania, pentru Belgia; Rusia, Imperiul Otoman şi cel habsburgic, pentru România. Cu teritoriul răvăşit de nenumărate invazii, lupte şi dispute teritoriale şi de putere timp de secole, ambele ţări au avut din greu şi îndelungat de luptat pentru afirmarea prezenţei lor ca entităţi europene şi de cîştigare a independenţei, Belgia în 1830, România în 1877. Ambele ţări au fost invadate şi devastate de cele două războaie mondiale , fiind, pînă la urmă, amîndouă, de aceiaşi parte a baricadei în lupta pentru eliberarea de teroarea fascistă.

Istoria relaţiilor diplomatice între cele două ţări a început încă din 1838 cînd guvernul belgian a hotărît înfiinţarea unui consulat onorar la Galaţi condus de un "agent şi consul" pentru principatele Valahiei şi Moldovei, la care s-au adăugat apoi altele. In 1878, după recunoaşterea oficială a României ca stat independent, a fost înfiinţată prima legaţie a Belgiei la Bucureşti iar un an mai tîrziu, prima legaţie română în Belgia. Expunerea de motive care a stat la baza înfiinţării legaţiei române la Bruxelles este mai mult decît actuală fapt pentru care merită să fie redată aici : "Importanţa acestei misiuni într-o ţară care prin situaţia politică şi prin poziţia geografică ni se recomandă ca un model. Belgia, stat de al doilea ordin, ca şi România avînd un regim constituţional pe care l-am adoptat, a ştiut să-şi atragă simpatia şi încrederea întregei Europe. Ea a ştiut prin conduita şi activitatea sa să cîştige poziţia sa excepţională de care se

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bucură astăzi între statele europene. A avea un centru prețios și important de informații politice, a avea posibilitatea de a studia organizarea politică a Belgiei, a relațiilor sale ca țară neutră cu celelalte state, a tranzacțiilor sale comerciale și industriale, iată motivele puternice care reclamă în mod imperios necesitatea instituirii unei legații române la Bruxelles.

Conform acestor principii relațiile dintre cele două țări au cunoscut o dezvoltare continuă pe linie politică, economică și culturală. Din punct de vedere al relațiilor politice, consemnăm doar cîteva fapte. După ce în 1867 guvernul provizoriu al Principatelor Unite oferiseră Prințului de Flandra, fratele mai mic al regelui Leopold al II-lea al Belgiei, coroana principatelor, pe care acesta a refuzat-o, în urma declarării în 1881 a României ca regat, Belgia a trimes primul ministru plenipotențiar pe lîngă regele Carol I.

In 1923 cînd a fost redactată prima constituție a României Mari modelul ales a fost cel al constituției belgiene. De semnalat apoi că în timpul celui de la doilea război mondial cînd România a fost obligată de naziști să intre în război împotriva forțelor aliate și să rupă relațiile diplomatice cu țările respective, guvernul belgian, în refugiu la Londra, nu a declarat război României, astfel că din tratatul de pace semnat de România și forțele aliate nu a decurs nici un fel de drept sau obligații față de Belgia. Relațiile diplomatice normale au fost reluate în 1946 iar în 1964 legația Belgiei la București a fost ridicată la rangul de ambasadă.

Pe linie economică relațiile belgo-române au fost dintre cele mai fructuoase. Către sfîrșitul secolului XIX România, dornică să-și valorifice resursele miniere și agricole și să înceapă industrializarea țării, a făcut apel la tehnicieni și capital străin considerîndu-se că pentru propășirea economică numai în acest fel țara poate aspira la um loc onorabil în lumea modernă. Așa se face că numeroși belgi-

eni au venit în România creind societăţi belgo-române printre care un rol important l-au jucat Societatea metalurgică română, Societatea belgo-română de transport şi industrie, Societatea generală de fabricarea şi refinarea zahărului, toate trei înfiinţate înainte de începutul secolului, iar inginerii belgieni au instalat tramvaiele la Bucureşti, Galaţi,şi Brăila. Regele Leopold al II-lea a sugerat apoi prospectarea cîmpurilor petrolifere din România, sub impulsul lui luînd fiinţă Societatea anonimă a petrolului român (1902), Societatea Nafta (1906) şi Societatea Petrolul României (1906), pentru a nu cita decît pe cele dinaintea primului război mondial.

Trecînd în domeniul culturii firele ce au legat şi leagă şi acum ţările noastre sînt extrem de numeroase. Dacă începem cu chintesenţa culturii, literatura, şi mai ales poezia, să amintim un nume din secolul trecut, acela al poetei belgiene Marie Nizet, prietenă a lui Heliade Rădulescu şi colaboratoare a lui Al.Macedonski care a publicat în 1879 un amplu volum intitulat "Chants de la Roumanie" în care evocă, făcînd cunoscut lumii occidentale, eroismul soldaţilor români în războiul de independenţă. Şi la celălalt capăt al timpului cel actual, se înscriu nenumăratele traduceri şi volume din lirica română în limba flamandă realizate de marele poet Karel Jonckheere precum şi de Eugène van Itterbeck în cadrul Centrului european de promovare a poeziei de la Leuven. In sens invers, literatura belgiană a găsit o largă audienţă şi apreciere la publicul românesc datorită mai multor generaţii de traducători care au făcut accesibilă literatura atît cea de limbă franceză cît şi cea de limbă flamandă. Celebrul Thyl Ulenspiegel al lui Charles de Coster, care a delectat generaţii nenumărate de copii a fost tradus foarte curînd după apariţia sa, precum şi Pelleas şi Melisande şi Pasărea albastră ale lui Maurice Maeterlinck. Cu vre-

mea s-au adăugat operele poeţilor Georges Rodenbach, Emile Verhaeren, Heiri Michaux, Karel Jonckhere şi a multor altora, ale romancierilor Charles Plisnier, Franz Hellens, Hugo Claas, Georges Simenon, tatăl comisarului Maigret atît de popular şi la noi în ţară, cărţile pentru copii ale lui Arthur Hulot, iar piesele unor dramaturgi precum Michel De Ghelderode sau Fernand Crommelynck au avut o excelentă primire la publicul românesc. In contextul relaţiilor literale româno-belgiene trebuie să subliniem rolul deosebit jucat de marele nostru poet Radu Boureanu care a avut ca preocupare constantă traducerea şi editarea volumelor de poezii şi de proză de limbă franceză şi flamandă, fiind reprezentantul ţării noastre de două ori la celebrele bienale de poezie organizate în Belgia. La aceste Bienale au mai fost oaspeţi români poeţii Marin Sorescu, Grete Tartler şi Silvia Chiţimia.

In domeniul muzicii multiplele legături încep desigur cu numele marelui nostru George Enescu care a avut ca prim profesor de vioară la Conservatorul de la Paris pe un reputat pedagog belgian, Pierre Martin Marsick. De subliniat deasemenea că al doilea loc în lume unde a fost pusă în scenă opera Oedip a fost la Bruxelles în 1956, bucurîndu-se de un binemeritat succes. Un mare muzician român, Tudor Ciortea şi-a făcut la Bruxelles studiile muzicale, dar şi în drept. Tineri muzicieni români şi-au cîştigat lauri internaţionali obţinînd prestigiosul premiu al Concursului internaţional de muzică Regina Elisabeta, Wilhelm Berger în 1966 şi Nicolae Beloiu în 1969, premiul la concursul pentru cvartete de coarde de la Bruxelles, obţinut de Wilhelm Berger în 1965, precum şi premiul la concursul "Muzică şi Poezie" de la Leuven de către compozitorul Şerban Nichifor şi poetul Mircea Dinescu în 1990.

Pe tărîmul artelor plastice, cele două expoziţii prezentate în decursul timpului la Bucureşti privind arta flamandă, tapiseriile fla-

mande etc. au avut darul să apropie publicul Bucureştean de una din marile culturi europene. Grafica lui James Ensor şi Frans Masereel a fost cunoscută graţie prezentărilor în volume iar tot în acest domeniu, al graficii, dar nu numai atît, de subliniat premiul obţinut la Concursul internaţional de caricatură de la Knokke de către Mihai Stănescu.

In domeniul ştiinţelor umaniste ar fi multe de spus dar ne vom mărgini amintind doar cîteva domenii. Primul este domeniul filozofiei ilustrat de Vasile Conta care a făcut studii comerciale la Anvers şi de drept la Bruxelles unde a obţinut şi titlu de doctor în 1872. Paralel cu aceste studii el s-a dedicat preocupărilor filozofice, cartea lui Teoria fatalismului, una din primele contribuţii româneşti originale la tezaurul gîndirii universale, a văzut lumina tiparului în 1877 la Bruxelles.

Al doilea domeniu, cel al pedagogiei, este evidenţiat de aplicarea Metodei centrelor de interes a lui Ovide Dècroly la noi în ţară aproape simultan cu ţara de origină, ea avînd chiar o variantă originală în cadrul şcolii sociologice a lui Dimitrie Gusti. Legăturile bilaterale au fost active aproape continuu, lucrările unor mari teoreticieni ai ştiinţei educaţiei precum G. de Landsheere şi E.Planchard fiind traduse aproape în totalitate în ultimile două decenii, numeroşi pedagogi români activînd în cadrul Asociaţiei mondiale a ştiinţelor educaţiei cu sediul la Gent.

Pe tărîmul lingvisticii trebuie în primul rînd subliniat faptul că există două lectorate de limba română, la universităţile din Gent şi Anvers, că numeroşi lingvişti belgieni s-au preocupat în deaproape de limba noastră, printre cei mai reprezentativi putînd fi citaţi Louis Maurin, Albert Doppagne şi Guy de Poerck, după cum revista Romanica Gandesia publică regulat articole ale lingviştilor români sau belgieni privind limba română. Un loc deosebit trebuie însă acordat unui mare lingvist, Sever Pop, colaborator al lui Sextil Puşcariu, care a activat

începînd din 1948 şi pînă în anul morţii, 1961, la Universitatea catolică de la Leuven unde a publicat lucrări fundamentale în domeniul dialectologiei şi a întemeiat şi condus Centrul internaţional de dialectologie, precum şi publicaţia centrului, Orbis.

De amintit deasemenea că doamna Marianne Mesnil, de la lectoratul de limba română de la Gent şi totodată cercetătoare la Institutul de Sociologie al Centrului de antropologie culturală de la Universitatea liberă Bruxelles este şi o profundă cercetătoare a spiritualităţii româneşti avînd ca obiect de studiu expresia etnografică a credinţelor religioase ale poporului român, antrenînd grupe de studenţi belgieni în urmărirea problemei la noi în ţară.

Insfîrşit, în domeniul juridic amintim un singur element dar de stringentă actualitate, că în vederea alegerilor iminente de la noi, în calculul distribuţiei mandatelor a fost adoptată metoda propusă încă acum 100 de ani de către gantezul Victor d'Hondt, al cărui nume îl şi poartă.

In domeniul ştiinţelor pure, al tehnicii şi medicinei deasemenea lista relaţiilor bilaterale ar fi foarte mare. Putem aminti că o întreagă generaţie de studenţi în perioada interbelică a studiat politehnica la Liège sau că aceeiaşi universitate a oferit în anii '60 burse pentru geologii români, de ea beneficiind 16 cercetători de valoare. Astfel de burse de specializare au fost acordate de diferitele institute de învăţământ superior şi pentru fizică, chimie, geografie şi medicină, iar colaborările între cercetătorii belgieni şi români au fost numeroase.

Dintre nenumăratele relaţii stabilite de oamenii de ştiinţă români şi cei belgieni am ales doar două domenii şi două momente, unul mai vechi, referitor la colaborarea strînsă a profesorului Mihai Ciucă cu prof. Jules Bordet (premiul Nobel pentru medicină) în domeniul bacteriofagului, iar pentru momentul actual, realizările matematicienilor româ-

ni în domeniul poeticii şi lingvisticii matematice, considerate în Belgia ca fiind creatoare de disciplină. Un întreg număr al cunoscutei reviste Degrès a fost consacrat României, după cum numeroşi români sînt invitaţi să colaboreze cu prestigiosul Grup de la Liège. In acest context trebuie subliniat mai ales numele profesorului Solomon Marcus care, în cadrul amplelor colaborări cu matematicienii belgieni a coordonat şi editat la Gent în 1981-1983 o lucrare fundamentală, internaţională, privind limbajele naturale şi artificiale.

In sfîrşit, un domeniu ce ar putea fi considerat cel puţin ciudat în contextul relaţiilor belgo-române este cel al explorărilor polare, mai ales că nici una din cele două ţări nu pare a fi fost destinată unei atari vocaţii. Şi totuşi, Belgia este cea care a echipat şi trimes în Antarctica una din cele mai celebre expediţii ştiinţifice (1897-1899), cea a căpitanului Adrian de Gerlach comandantul vasului Belgica, prima expediţie care a petrecut o iarnă în condiţiile limită ale continentului sudic. Succesul imens al expediţiei s-a datorat în bună măsură prezenţei la bord a tînărului naturalist român, Emil G.Racoviţă care a realizat o impunătoare operă ştiinţifică, primii lauri ai unei prodigioase cariere de savant internaţional. Dar mai există o a doua contribuţie belgo-română pe tărîmul explorărilor polare, cercetările în Groenlanda ale românului Constantin Dumbravă, realizate în anul 1927-1928 cu sprijinul Societăţii Regale Belgiene de Geografie.

Această, din păcate prea succintă, enumerare a firelor ce au legat şi leagă ţările noastre peste un întreg continent, nu se poate încheia fără a evoca una dintre cele mai emoţionante acţiuni, pornită cu un total dezinteres dar dintr-o nesfîrşită dragoste de oameni, din Belgia pentru o Românie ce se afla cufundată în crunta beznă a teroarei şi tiraniei. Este vorba de mişcarea atît de generoasă, de admirabil umană a salvării satelor româneşti. Cum a putut un popor mic, cu mijloace financiare relativ modeste în raport cu giganţii financiari din jur, să

conceapă un plan vast de într-ajutorare a unei culturi şi a unui popor ameninţat cu distrugerea însăsi a fiinţei sale naţionale? Un astfel de plan nu putea porni decît din înţelegerea profundă a unui destin istoric similar pînă la un punct, disjuns apoi de un context geografic nefast pentru noi. Este interesant că acţiunea Satele româneşti a fost preluată imediat de Elveţia, un alt stat mic, dar profund umanist, în timp ce marile puteri, ce poate aveau mari datorii morale faţă de noi după ce, pe baza aceleiaşi situaţii geografice, ne-au marginalizat întorcîndu-ne spatele. Şi,ar mai fi de amintit,că trecînd prin mari pericole, un cineast belgian a realizat un înspăimîntător film documentar de o oră asupra României intitulat sugestiv "Dezastrl roşu", o oglindă fidelă a unei ţări oprimate, aflate pe pragul dispariţiei prin înfometare, congelare dar ami ales prin suprimarea dreptului de gîndi, de a vorbi şi de a se afirma intelectual. Filmul acesta, care a fost redat de mai toate televiziunile lumii, a fost cel care a cutremurat omenirea, care a adus în conştiinţa ei că undeva, la marginea de est a continentului, există o ţară, totuşi europeană, care a avut totdeauna un cuvînt de spus, dar care a fost uitată şi agonizează în beznă. Dacă ar fi numai aceste două elemente "Acţiunea satele româneşti" şi filmul Dezastrul roşu", trebuie să aducem un prinos de recunoştiinţă unei ţări ce totdeauna ne-a fost prietenă, Belgia.

Vrem ca prin înfiinţarea Asociaţiei de prietenie România-Belgia să statornicim această prietenie. Relaţiile, schimbul de idei şi de valori între ţările noastre sînt un firesc şi un necesar. Acum mai mult ca oricînd aplecarea asupra tezaurului gîndirii şi simţirii altor popoare se fac tot mai esenţiale şi mai necesare, pentru făurirea unor punţi de înţelegere şi de colaborare. Belgia va fi în curînd capitala Europei, capitala acelei case europene mult dorite. Asociaţia de prietenie România-Belgia este menită a fi o mică poartă de intrare în această casă, o potecă spre capitala Europei, spre o ţară mică dar spre marile popoare spirituale ale Belgiei, purtătoare ale unor mari culturi şi ale unui mare spirit umanist.

Act constitutiv

BELGIQUE - ROUMANIE.

1. L'histoire des relations diplomatiques entre les deux pays débuta en 1838 lorsque le gouvernement belge -le chevalier B.T. de Theux de Meylandt fut à l'époque Ministre des Affaires Etrangères- soucieux de l'expansion commerciale du pays, ouvrit un consulat honoraire à Galatz, grand port sur le Danube.

M. J.B. Bouisson devint le premier "agent et consul" de Belgique dans les Principautés de Valachie et de Moldavie. D'autres agents y furent dépêchés par la suite. Ainsi M. L. Bisschop devint agent et consul de Belgique à Bucarest en 1842. Des "agences et consulats" furent ouverts ultérieurement à Braila (1854), Ibraila (1861), à Craiova et à Jassy (1874) et à Constantza (1880).

2. Les relations entre les deux pays ne devaient pas se limiter à des échanges commerciaux.

En 1867 le gouvernement provisoire de la Principauté de Roumanie, présidée par M. Golesco, proposa la couronne au Prince de Flandre, frère cadet du Roi des Belges, Léopold II, qui refusa.

Cinq ans plus tard, le 28 novembre 1872, M. J. Malou, Ministre des Affaires Etrangères, désigna M. J. Jooris comme agent et consul général de carrière à Bucarest.

A l'issue de la guerre russo-turque, la Représentation Nationale Roumaine proclama le 9 mai 1877 l'indépendance absolue de la Roumanie qui fut reconnue par les Puissances signataires du Traité de Berlin de 1878. Le 20 décembre de la même année M. H.W. Frère-Orban décida d'élever

le consulat général au rang de légation et désigna M. J. Jooris, déjà sur place, comme Ministre Résident.

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Il fallut attendre un an pour voir la Roumanie adopter une attitude similaire à l'égard de la Belgique.

Le 1er février 1880 le Comte d'Ursel fit part à M. Frère-Orban d'un projet de loi déposé sur le bureau de la Chambre des Députés par M. B. Boeresco, Ministre des Affaires Etrangères, visant à établir une légation autonome de Roumanie à Bruxelles et le 9 du même mois, M. Callimaki-Catargi, Représentant de Roumanie près la République Française, notifia officiellement au gouvernement belge le désir du Prince Charles et de Son gouvernement d'établir des relations diplomatiques avec la Belgique.

L'exposé des motifs est favorable à la Belgique : "L'importance de cette mission dans un pays qui, par sa situation politique, par sa position géographique, se recommande à nous comme un modèle. La Belgique, Etat de second ordre comme la Roumanie, en possession d'un régime constitutionnel que nous avons adopté, a su s'attirer la sympathie et la confiance de l'Europe entière. Elle a, par sa conduite et son activité, su gagner la position exceptionnelle dont elle jouit aujourd'hui parmi les Etats européens. Avoir un centre précieux et important d'informations politiques, étudier l'organisation politique de la Belgique, ses relations de pays neutre avec les autres Etats, ses transactions commerciales et industrielles, voilà les motifs puissants qui réclament impérieusement l'institution d'une légation à Bruxelles."

La Chambre des Députés vota, le 28 février, le

projet de loi à une très large majorité et le Moniteur Officiel du 3 mars publia le décret princier établissant une légation de Roumanie à Bruxelles. La mission diplomatique serait assurée par un Ministre Résident auquel serait adjoint un Premier Secrétaire de Légation. Le 26 avril, le gouvernement belge donna son agrément à la désignation de M. Michel Mitilineo, Secrétaire Général du Ministère des Affaires Etrangères, comme Ministre Résident à Bruxelles. Le lundi 19 juillet, le diplomate roumain fut reçu au Palais Royal par S.M. le Roi Léopold II.

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En vertu de l'article 44 du Traité de Berlin, la Principauté de Roumanie fut érigée en Royaume et le Prince Charles de Hohenzollern -dont la lignée princière des Saxe-Cobourg est une des branches- devint, le 15 mars 1881, Roi de Roumanie sous le nom de Carol Ier.

Le 28 novembre 1883 M. Frère-Orban désigna M. J. Hoorickx comme Envoyé Extraordinaire et Ministre Plénipotentiaire de Belgique près le Roi Carol Ier.

3. Vers la fin du 19e siècle la Roumanie, désireuse d'exploiter ses ressources minières et agricoles, fit appel aux techniques et aux capitaux étrangers. De nombreux belges s'y rendirent et créèrent des sociétés belgo-roumaines. Citons parmi les plus importantes : la Société Métallurgique Roumaine, fondée à Bucarest le 27 octobre 1898 par la Société Belgo-Roumaine de transport et industrie et la Société Générale des Sucreries et Raffineries de Roumanie, constituée à Anvers le 18 mai 1899.

Spécialistes en la matière, les ingénieurs belges

installèrent les tramways à Bucareșt (1899), à Galatz (1899) et à Braila (1904).

Souverain très perspicace, le Roi Léopold II suggéra de prospecter les champs pétrolifères en Roumanie. Les capitalistes belges répondirent à l'appel et fondèrent en 1902 à Bucarest la Société Anonyme des Pétroles Roumains.

La Société "Nafta" vit le jour à Anvers le 11 juin 1906 et le financier Josse Allard cré, le 21 décembre 1906, la S.A. "Pétrole de Roumanie".

En raison de ces activités incessantes, la Belgique était devenue entre 1900 et 1904 le premier client de la Roumanie : 43% des exportations totales de la Roumanie prirent le chemin de la Belgique. Il est vrai qu'une partie de ces exportations étaient réexportées vers l'Allemagne, la France et l'Angleterre.

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La résistance de l'armée belge face à l'envahisseur allemand suscita l'admiration de la Roumanie entière : le 5 septembre 1914 le quotidien "l'Indépendance" de Bucarest fit l'éloge du courage du peuple belge en citant les écrits de Jules César.

Le 4 juin 1917 le Ministre d'Etat E. Vander Velde, représentant le gouvernement belge, fut l'objet d'un accueil triomphal à Bucarest.

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Le 10 mai 1924, le Roi Ferdinand I et la Reine de Roumanie effectuèrent un voyage officiel en Belgique.

Lors de la visite d'Etat, dans notre pays, du Roi Carol II et de la Reine de Roumanie le 28 juillet 1937 la presse de Bucarest mit l'accent sur "les liens qui unissent les dynasties" et sur "la similitude des causes qui ont fait procéder à la création des deux pays pour créer un équilibre en Europe Occidentale et aux portes de l'Orient. Cette similitude de situation a développé au cours des décades écoulées une identité d'attitudes qui a créé à son tour, par-dessus les frontières et en dépit des distances, une compréhension mutuelle et une sympathie réciproque."

4. Cette situation idyllique devait se modifier au cours de la deuxième guerre mondiale.

En vue de ménager les intérêts belges en Roumanie, M. P.H. Spaak décida le 11 février 1941 de déplacer l'Ambassadeur, le Vicomte G. du Parc, sans rompre pour autant les relations diplomatiques. Sous la pression allemande, le gouvernement roumain retira toutefois le 25 septembre 1941 l'exequatur aux consuls honoraires belges.

Les intérêts belges en Roumanie furent défendus par les Etats-Unis d'abord, par la Suisse ensuite.

Il est important de signaler que le gouvernement belge à Londres n'a pas signé la déclaration de guerre à la Roumanie.

Il n'y eut donc pas d'état de guerre entre les deux pays, mais uniquement une rupture de relations "de facto".

La Convention d'Armistice signée à Moscou le 12 septembre 1944 par le gouvernement roumain mit fin à l'état de guerre entre la Roumanie et les nations alliées opposées au Nazisme. La Belgique n'a politiquement parlant, ni obligations, ni droits, découlant du Traité de Paix signé avec la Roumanie.

Le 11 novembre 1944 M. P.H. Spaak prit la décision de dépêcher à Bucarest un diplomate avec rang de consul général en la personne de M. E. Du Bois.

La Belgique renoua officiellement les relations diplomatiques avec le Royaume de Roumanie le 4 juillet 1946 lorsque M. E. Du Bois présenta à M. Tataresco, Ministre roumain des Affaires Etrangères, les lettres l'accréditant en qualité de chargé d'affaires.

Le 28 mai 1947 M. E. Du Bois remit au Roi Michel I les lettres l'accréditant auprès de Lui en qualité d'Envoyé Extraordinaire et Ministre Plénipotentiaire.

Le 30 décembre 1947 le Royaume de Roumanie avait cessé d'exister et le même jour la République Populaire de Roumanie fut proclamée.

Par une note verbale du 18 août 1949 le Ministre des Affaires Etrangères de la République Populaire de Roumanie priait le gouvernement belge de fermer les neuf consulats honoraires belges en Roumanie à la date du Ier septembre 1949.

Par l'A.R. du 6 janvier 1964 M. H. Cambier fut désigné comme Ambassadeur Extraordinaire et Plénipotentiaire de Belgique en Roumanie. Il fut le premier ambassadeur belge en ce pays.

Des visites d'Etat s'échangèrent par après. Le 5 février 1967 le Ministre roumain des Affaires Etrangères M.C. Manescu effectua une visite en Belgique, que lui rendit le 16 septembre 1968 M. P. Harmel.

Le 25 octobre 1972 M.N. Ceaucescu vint à Bruxelles.

5. De nombreux traités et autres actes internationaux furent conclus entre les deux pays.

Le premier acte fut une déclaration relative aux relations commerciales des deux pays, signé à Bruxelles le 14 mars et à Bucarest le 20 mars 1877 et qui prit fin le 13 avril 1881.

Les traités et autres actes internationaux encore en vigueur sont les suivants :

- Accord commercial provisoire entre l'U.E.B.L. et la Roumanie et déclarations annexées, signés à Bucarest le 28 août 1930.
- Accord de paiement entre l'U.E.B.L. et le Royaume des Pays-Bas d'une part et la République Populaire Roumaine d'autre part, protocole et lettres annexes, signés à Bucarest le 30 septembre 1960.
- Accord entre le Royaume de Belgique et la République Populaire Roumaine, relatif aux transports aériens et annexe, signé à Bucarest le 4 décembre 1956.
- Accord de coopération culturelle entre le Royaume de Belgique et la République Populaire Roumaine, signé à Bruxelles le 13 novembre 1963.
- Accord entre le gouvernement du Royaume de Belgique et le gouvernement de la République Socialiste Roumaine sur le transport de marchandises par route, effectué au moyen de véhicules commerciaux et annexes, signé à Bucarest le 22 septembre 1967.
- Accord entre le gouvernement du Royaume de Belgique et le gouvernement de la République Socialiste de Roumanie concernant la coopération touristique, signé à Bruxelles le 25 octobre 1969.
- Convention consulaire entre le Royaume de Belgique et la République Socialiste de Roumanie et lettres annexes, signée à Bucarest le Ier juillet 1970.

- Accord à long terme de collaboration économique, industrielle et technique entre l'U.E.B.L. et la République Socialiste de Roumanie, signé à Bucarest le 27 mai 1976.
- Convention entre le gouvernement du Royaume de Belgique et le gouvernement de la République Socialiste de Roumanie tendant à éviter la double imposition en matière d'impôts sur le revenu et sur la fortune, signée à Bucarest le 14 octobre 1976.
- Accord entre le gouvernement du Royaume de Belgique et le gouvernement de la République Socialiste de Roumanie relatif à la coopération dans le domaine des sciences médicales et de la santé publique, signé à Bucarest le 14 octobre 1976.
- Accord entre l'U.E.B.L. et la République Socialiste de Roumanie relatif à la promotion, la protection et la garantie réciproque des investissements, signé à Bruxelles le 8 mai 1978.

O. ROBEYNS.

7 1.

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16	BRUNNER IOSIF ION	Str. Dr. Staicovici 5, sector 5	DS-843502	[signature]	149456 150 lei
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F2.

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20	TIGĂU GIANINA	STR. V. CĂLUGĂREANCĂ NR. 11 BL. Z3 AP. 35		[signature]	15
					2875 Total
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ASOCIAȚIA CULTURALĂ DE PRIETENIE ROMÂNIA-BELGIA

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(5)	VIORELA CIUCUR	Calea DOROBANȚI 111-131, bl. 9, sc. D, ap. 101-147915	93 – BE 553193	[signature]	+5
6	MAGDALENA POPA	STRADA SANDU ALDEA 19	DA 127.362	[signature]	Tel. 653900
(7)	NASTASE ISABELLE	SANU ALDEA 15 (653900)	AJ 5326	[signature]	+5
8	TUDOR LEONTINA	Bd. Mihai Bravu 7 Bl. P37-P37A Sc. A Ap. 13	BT 644410	[signature]	35.26.12
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13	LICAREȚ NICOLAE	IULIU TETRAT N: 15 Ap. 1 et. 1.	DG 477506	[signature]	79.53.22
14	DINESCU DORIN	Str. TEHERAN NR 6 et. I sector 1 331656	AP-028786	[signature]	331656
15	BOTH-STOCEC ROSEMARIE	Str. Viitorului 170, Et. I, Ap. 1, sector 2	BC-141715	[signature]	115499
16	BRUNNER IOSIF ION	Str. Dr. Staicovici 5, sector 5	DS-843502	[signature]	149456
17	NICHIFOR LIVIA	Str. Principatele Unite 2, Vila 1, Ap 7	BC-114900	[signature]	23.13.93.
18	SEBASTIAN BARBU-BUCUR		BD-225286	[signature]	442490

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3	ONREIU CARMEN	Maria Rosetti 8, et II Ap 5 Buc		[semnătură]	
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		15x150 = 2250 + 75 = 2325 lei	21x100 = 2100 2x50 = 100 5x25 = 125	2325	

FILARMONICA "GEORGE ENESCU" — ASOCIAȚIA CULTURALĂ DE PRIETENIE ROMÂNIA-BELGIA

Ateneul Român — Duminică 11 noiembrie 1990, ora 19

CONCERT DE MUZICĂ BELGIANĂ

dedicat aniversării Dinastiei Belgiene

Cuvînt introductiv:

Excelența Sa Domnul JAN HELLEMANS, Ambasadorul Belgiei la București

Prof. Dr. MARCIAN BLEAHU, Președintele Asociației România-Belgia

Program

CÉSAR FRANCK — PRELUDIU, CORAL ȘI FUGA pentru Orgă
Interpretează NICOLAE LICAREȚ

JACQUELINE FONTYN — MOZAICURI pentru Clarinet și Pian (p.a.)
Interpretează LILIANA și ION NEDELCIU

JEAN ABSIL — CÎNTECE VESELE (inspirate din folclorul românesc) pentru două Soprane și Pian (p.a.)

RENÉ BERNIER — BERCEUSE pentru Pian (p.a.)

Interpretează RODICA CRENICEAN, OLIMPIA URS și IOSIF ION PRUNNER

AUG. L. BAEYENS — CVINTET DE SUFLĂTORI – părțile II (Larghetto) și III (Vivace) (p.a.)
Interpretează CVINTETUL "CONCORDIA" al Radiodifuziunii Române (IOAN CAȚIANIS, NICOLAE VASILE, PETRE IGNĂȚOIU, NICOLAE BĂNICĂ și MILTIADE NENOIU)

Pauză

JOHANNES OCKEGHEM — FANTEZIE pentru Orgă

CÉSAR FRANCK — PANIS ANGELICUS pentru Tenor și Orgă
— PRIÈRE pentru Orgă
— AVE MARIA pentru Tenor, Bas și Orgă
Interpretează IOSIF GERSTENENGST, POMPEI HARAȘTEANU și VLADIMIR POPESCU-DEVESELU

FREDERIK VAN ROSSUM — PRELUDIU și MARȘ pentru Pian (p.a.)

JEAN ABSIL — TOCCATA pentru Pian (p.a.)

CÉSAR FRANCK — SONATA pentru Vioară și Pian – părțile I (Allegretto ben moderato) și II (Allegro)
Interpretează VIORELA CIUCUR și RADU UNGUREANU

EUGÈNE YSAYE — EXIL – poem pentru Orchestră de cameră (p.a.)
Interpretează ORCHESTRA "CONSTANTIN SILVESTRI"
Dirijor IOSIF ION PRUNNER

Situată într-o benefică zodie artistică, delimitată prin luminoase puncte de reper atît în domeniul paralel al artelor plastice, cît și în propria sa tradiție de sorginte renascentistă, muzica – ca și întreaga spiritualitate belgiană – marchează, într-o profund originală sinteză, ampla zonă de interferență dintre culturile flamandă și valonă – deci tocmai acel inefabil sincretism evidențiat și de marele istoric belgian HENRI PIRENNE. Cu atît mai mult, reducînd la 2 ore de audiție un arc de peste 6 secole de intensă cultură muzicală, periplul sonor al concertului din această seară este în mod fortuit incomplet, centrîndu-se în special pe creația genialului compozitor CÉSAR FRANCK, de la a cărui moarte s-au împlinit – pe data de 9 noiembrie – 100 de ani. În același timp, evoluînd de la ineditul poem orchestral al lui E. YSAYE la o serie de prime audiții bucureștene din creația lui J. ABSIL, J. FONTYN, F. VAN ROSSUM, A.L. BAEYENS și R. BERNIER, traiectul concertului pătrunde și în domeniul actualității muzicale belgiene, animate și de alte personalități de marcă, pe care ne propunem să le prezentăm publicului nostru în viitorul apropiat: ANDRÉ LAPORTE, KAREL GOEYVAERTS, HENRI POUSSEUR, LUCIEN GOETHALS, JEAN-MARIE SIMONIS și EUGEEN LIEVENS.

ȘERBAN NICHIFOR
Compozitor, Vicepreședinte al Asociației România-Belgia

Prețul programului: 1 leu

In primul rind, in numele Asociaţiei Culturale de Prietenie ROMÂNIA-BELGIA, mulţumesc cordial conducerii Academiei de Muzică din Bucureşti, ca şi minunaţilor artişti pe care îi veţi admira în curînd, pentru foarte preţiosul ajutor oferit în realizarea absolut benevolă a acestui spectacol de gală dedicat Zilei Naţionale a Belgiei.
Totodată, salutînd prezenţa extraordinară a Excelenţei Sale Domnului JAN HELLEMANS, Ambasadorul Belgiei, aş dori să vă expun în continuare cîteva idei generale legate de <u>specificitatea culturii belgiene</u>, pe care o omagiem în această seară.

Relifînd cu o deosebită plasticitate trăsăturile definitorii ale culturii sale naţionale, marele istoric belgian HENRI PIRENNE apela la o sugestivă metaforă, afirmînd următoarele (citez): <u>ca şi solul nostru, format din aluviunile fluviilor ce vin din Germania şi Franţa, cultura noastră naţională ~~XXXXXXXXXXXXXX~~ are o structură sincretică, în care găsim - în raporturi de întrepătrundere şi interacţiune reciprocă - geniile celor etnii constitutive"</u> (am încheiat citatul). După cum s-a dovedit istoric, încă din primele secole după HRISTOS, teritoriul Belgiei de azi a fost iniţial colonizat de romani şi ulterior populat de goţii ce s-au stabilit aici după ce trecuseră anterior şi prin Dacia. Goţii au cunoscut deci creştinismul şi prin contactul avut cu populaţia geto-dacă, convertită încă din secolul I, în urma acţiunii misionare a Sfîntului Apostol ANDREI. Creştinarea goţilor, şi ea timpurie, a determinat apariţia, după sinodul I ecumenic de la NICEEA (în anul 325), a primei traduceri într-o limbă germanică a Sfintei Scripturi - celebra BIBLIA GOTHICA realizată de episcopul ULFILLA. Fixîndu-se deci în Europa Apuseană, neamurile germanice au fondat numeroase comunităţi creştine, atît în regiunea Rinului (dela Tréveri la Colónia Aggrípine, sau Köln), cît şi în zona nordică a continentului. Astfel, în provincia Flandrei este menţionată, încă din epoca post-carolingiană, vestita mînăstire TURBOTT, ca şi importantul centru misionar de la MECHELEN, sediul actual al Primatului Belgiei.

Evident, dualismul etnic caracteristic poporului belgian reprezintă o consecinţă directă a coexistenţei fructuoase, funcţionale a naţionalităţii <u>flamande</u> (de sorginte germanică şi preponderentă în Nord) cu cea <u>valonă</u> (de origine celto-latină şi de limbă franceză, întîlnită în special în Sud).

In acest context aparent eteroclit, <u>identitatea confesională creştină</u> a avut funcţia unui liant fundamental, determinînd direct <u>unitatea indestructibilă în plan spiritual</u> a celor două etnii, a căror istorie comună a triumfat în anul ~~XXXX~~ 1830, prin cucerirea independenţei de stat a Regatului Belgiei.

./.

Inevitabilele diferențieri etnice au găsit astfel în matca universală a BISERICII LUI HRISTOS acea benefică <u>unitate</u> ce a permis cristalizarea structurii sincretice semnalate de HENRI PIRENNE. "EN TÚTO NÍKA", "IN HOC SIGNO VINCES", "PRIN ACEST SEMN VEI INVINGE" indica profetica inscripție a CRUCII HRISTICE revelată SFÎNTULUI CONSTANTIN CEL MARE la Pons Milvius, în anul de grație 312. Iată deci că și pentru poporul belgian SEMNUL CRUCII alăturat hrismonului a fost, este și va fi un semn peren al vieții, al victoriei asupra vicisitudinilor istoriei și - totodată - semnul edificării unei culturi de o inestimabilă valoare, esențială și în context universal. De la fantastica arhitectură a domurilor flamande la catedralele sonore ale genialului CESAR FRANCK (ce ne va delecta din plin în această seară), de la tulburătoarele motete ale renascentiștilor franco-flamanzi la luminile și umbrele hermeneutice transcendentale ale pînzelor lui VAN DYKE sau RUBENS, de la simbolurile pline de tîlc ale unor arhicunoscute personaje populare (Till Eulenspiegel, de pildă), la elevația simbolismului atît de rafinat al poeticii lui MAETERLINCK, putem descoperi infinite paralele și parabole la coordonata fundamentală, theofanică a CRUCII MÎNTUITORULUI NOSTRU IISUS HRISTOS, FIUL LUI DUMNEZEU, LOGOSUL ÎNTRUPAT.

Țări profund creștine și profund europene, BELGIA ȘI ROMÂNIA au fost dintotdeauna strîns legate prin firele indestructibile ale adevăratei prietenii, manifestate în toate domeniile socio-culturale, științifice, economice sau politice. Fie ca și această seară culturală dedicată Sărbătorii Naționale a poporului belgian prieten, să exprime o dată în plus sentimentele noastre cele mai sincere și mai profunde!

– Excellence, Monsieur l'Ambassadeur, je vous prie d'avoir l'amabilité de nous présenter quelques detailles en ce qui concerne l'importance de la Fête de la Dynastie pour le peuple belge.

– Je vous remercie, Excellence, pour votre si précieux exposé.

– Mulțumind deci Domnului Ambasador JAN HELLEMANS pentru alocuțiunea sa, predau ștafeta prezentării acestui spectacol tinerei și extrem de dotatei studente SORANA RUS, o mare speranță, o exponentă de frunte a celei mai noi generații, în cadrul prestigioasei școli românești de harpă. Negăsind din păcate la București o lucrare belgiană pentru harpă solo, am rugat-o pe SORANA RUS să ne ajute în prezentarea acestui amplu spectacol. Îi doresc deci mult succes, ca de altfel și tuturor colaboratorilor noștri din această seară, iar Dumneavoastră, stimați spectatori, vă mulțumesc pentru atenție și vă urez audiție plăcută!

8-XI-91 + [signature]

În speranța că spectacolul nostru v-a plăcut, vă mulțumesc pt. atenție. Un nume pe care îl veți întîlni des pe afișele de concert

ACADEMIA DE MUZICĂ DIN BUCUREŞTI

PRIMUL FESTIVAL
AL
MUZICII CONTEMPORANE BELGIENE

Bucureşti, 10 - 12 noiembrie 1995

Cu sprijinul Ambasadei Regatului Belgiei la Bucureşti

Coordonarea artistică
Liana ALEXANDRA şi Şerban NICHIFOR

Festivalul se va desfăşura la Sala de concerte "GEORGE ENESCU" a Academiei de Muzică din Bucureşti,

Str. Ştirbei Vodă 33, Tel. 615.83.96 şi 614.26.10.

INTRAREA LIBERĂ

VINERI 10 NOIEMBRIE 1995

→Vineri 10 noiembrie 1995, ora 19,
Sala "GEORGE ENESCU"a Academiei de Muzică din Bucureşti
CONCERT SIMFONIC - Prezintă compozitorul Jacques LEDUC

- Jacques LEDUC (1932) - " Intrada et Dancerie -in memoriam Orlando di Lasso"(p.a)
  - Interpretează orchestra " CONCERTO "
  - dirijor Dorel PAŞCU - RĂDULESCU

- Raoul DE SMET (1936) - "" Adagio"" pentru vioară şi orchestră de coarde (p.a)
  - Solist Dan Claudiu VORNICELU

- Boudewijn BUCKINX (1945) - Simfonia a II-a (din ciclul "Cele nouă simfonii infinite") (p.a)
  - Interpretează orchestra " UNIVERSITARIA"
  - dirijor Dorel PAŞCU - RĂDULESCU

x

x x

-Frank NUYTS (1957) - "" Sticks and Grooves "" pentru percuţie solo (p.a)
  - Interpretează Alexandru MATEI

- Elias GISTELINCK (1935) - "" Rita "s Mood "" pentru percuţie solo (p.a)
  - Interpretează Alexandru Rogalski

- Erik BUYLE - "" Percussion War "" pentru ansamblu de percuţie (p.a)
  - Interpretează ansamblul ""GAME""
  (Adrian ŞTEFĂNESCU , Marin DANIEL , Tom BRÂNDUŞ , Alexandru ROGALSKI)
  conducerea muzicală Alexandru MATEI

SÂMBĂTĂ 11 NOIEMBRIE 1995

➔ **Sâmbătă 11 noiembrie, ora 17,**
Sala "GEORGE ENESCU"a Academiei de Muzică din Bucureşti
CONCERT CAMERAL -Prezintă compozitorul Raoul DE SMET

-André LAPORTE (1931) - "" C-isme "" pentru violoncel solo (p.a)

-Lucien POSMAN (1952) - ""22"" pentru violoncel solo (p.a)
- Interpretează Şerban NICHIFOR

-Raoul DE SMET (1936) - "" Soledad Sonora "" pentru clarinet solo (p.a)
- Interpretează Ion NEDELCIU

-Raoul DE SMET (1936) - "" Reminiscenties"" pentru vioară şi clavecin (p.a)

x
x x

-Elias GISTELINCK (1935)-""Lullaby for Nathalie "" pentru vioară şi pian (p.a)
- Interpretează Ladislau CSENDES şi Dolores CHELARIU

-Jacques LEDUC (1932) - "" Pochades "" pentu pian solo (p.a)
- Interpretează Şerban SOREANU

- Jacques LEDUC (1932) - "" Rhapsodie "" pentru vioară şi pian (p.a)
- Interpretează Ladislau CSENDES şi Dolores CHELARIU

➔ **Sâmbătă 11 noiembrie, ora 19,**
Sala "GEORGE ENESCU"a Academiei de Muzică din Bucureşti
RECITAL DE PIAN : Daan VANDEWALLE - Prezintă compozitorul Boudewijn BUCKINX

- Karel GOEYVAERTS (1923- 1993) - "" Litanie I"" (p.a.)

- Karel GOEYVAERTS (1923-1993) -"" Pas à pas "" (p.a.)

- Boudewijn BUCKINX (1945) - "" Per C "" (p.a.)

ACADEMIA DE MUZICĂ
BUCUREȘTI

INSPECTORATUL
MUZICILOR MILITARE

MUZICA REPREZENTATIVĂ A ARMATEI

CONCERT

12 Noiembrie 1995, ora 10.00
Sala "GEORGE ENESCU" a Academiei de Muzică

Constantin ANDREOIU (1944)	- Cununa de flori - rapsodie
Corneliu PĂTRAȘCU (1944)	- Trophaeum Traiani - uvertură
Anton CENUȘĂ (1947)	- Imagini nocturne - poem simfonic
Sergiu EREMIA (1933)	- Drum peste culmi - suită
Liana ALEXANDRA (1947)	- Rondo
E.WALDTEUFEL	- Patinatorii
J.SCHMIDT	- El Doudou
Alain CREPIN	- Rencontres
Jan Van der ROOST (1956)	- Amazonia
Piet SWERTS (1960)	- Martenizza (Spring Ouverture)

Interpretează: Muzica Reprezentativă a Armatei
Dirijori: maior Ionel CROITORU, căpitan Constantin COMAN
Conducerea muzicală: lt.colonel Constantin ANDREOIU

DUMINICĂ 12 NOIEMBRIE 1995

➔ **Duminică 12 noiembrie, ora 11-30',**
Sala "GEORGE ENESCU"a Academiei de Muzică din Bucureşti
INTERFERENŢE LIRICE: prezintă muzicologul Dr. Diana VON VOLBORTH

- André LAPORTE (1931) - "" Sonnet 128""- pe versuri de William SHAKESPEARE (p.a.)
- Şerban NICHIFOR (1954) - poemele "" Ce corps ""-pe versuri de
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X

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BOUDEWIJN BUCKINX S-a născut la Lommel(Belgia) în 1945 şi s-a dedicat studiului muzicii încă din fragedă copilărie. In 1963, Boudewijn Buckinx a introdus multă muzică contemporană în Flandra împreună cu grupul său WHAM(acronim flamand pentru "Working group for contemporary and topical music"),cuprinzând lucrări de Cristian Wolff,Cornelius Cardew şi John Cage. De altfel John Cage a fost şi subiectul tezei sale de muzicologie obţinută în 1972. Ca şi compozitor,Boudewijn Buckinx este apreciat ca un exponent remarcabil al stilului numit Postmodernism (elocvente în acest sens fiind cele "1001 sonate pentru vioara şi pian" şi "9 Simfonii infinite"). Lucrările sale,au fost prezentate în concerte speciale dedicate lui,la Brussels,Kiel(Germania),precum şi la importante festivaluri internaţionale:Ghent (Belgia),Darmstadt(Germania),Tampere Biennale(Finlanda),North American New Festival,Buffalo(S.U.A.).In 1993,a fost organizat la Ghent "Festivalul Buckinx",care a durat 9 zile. El este producător de Muzică Nouă la BRTN - Radio 3 şi predă istoria la Conservatorul Regal de muzică flamandă din Antwerpen.In 1994 a scris cartea "The little Pomo",care reprezintă o istorie a Postmodernismului (publicată de Alamire). In 1995 a compus lucrarea "Ex cello de coelo" pentru violoncel şi pian,dedicată Duo-ului Intermedia (Liana Alexandra şi Şerban Nichifor).Muzica lui Boudewijn Buckinx este deosebit de expresivă,melodioasă şi apropiată de starea apolinică a creatorului,care presupune lumină şi echilibru.(L.A.)

KAREL GOEYVAERTS S-a născut la Antwerpen în 1923.După ce a primit educaţie umanistă la Antwerpen a urmat cursurile Institutului Lemmens din Malines.Intre 1943-1947 a studiat la Conservatorul Regal flamand din Antwerpen,iar între 1947-1950,compoziţia cu Darius Milhaud,Olivier Messiaen şi Maurice Martenot la Paris.În 1949 a obţinut premiul II la concursul Lili Boulanger al conservatorului parizian.În 1950 obţine premiul Halphen. Compozitor reprezentativ pentru cultura flamandă şi totodată nume de înalt prestigiu internaţional,Karel Goeyvaerts a scris numeroase lucrări în toate genurile.El este considerat drept unul din pionierii muzicii seriale şi a componisticii electronice(de altfel,în 1970 a fost angajat şi ca producător la BRT, la Institutul de psihoacustică şi muzică electronică din Ghent). În 1953 Karel Goeyvaerts şi Karlheinz Stockhausen au realizat împreună prima compoziţie electronică în studioul NWDR din Köln.Karel Goeyvaerts a fost distins cu numeroase şi prestigioase premii de creaţie,printre care:Premiul Koopal(1967), Premiul Visser-Neerlandia(1969).Lucrările lui au fost interpretate cu succes în mai multe ţări europene,în Canada, S.U.A.,Japonia,la festivalurile Societăţii Internaţionale a Muzicii Noi(ISCM) la Brussel(1950),Olso(1953),Graz(1972).(L.A.)

JACQUELINE FONTYN Personalitate marcantă a culturii belgiene de azi, compozitoarea şi-a desăvârşit studiile muzicale la clasele unor prestigioşi maeştri, ca Ignace Bolotine,Marcel Maas (pian), Marcel Quinet şi Max Deutsch (compoziţie). Temperamentul ei deosebit de sensibil, legătura strânsă cu mediul natural, ca şi imaginaţia vie aduc muzicii sale seva vitalităţii şi a prospeţimii, acea inefabilă aură poetică a bucuriei de a trăi,a spiritului liber, non-conformist, a luminii şi a speranţei. Limbajul ei componistic reprezintă totodată un admirabil exemplu de sinteză între tradiţie şi inovaţie, cu un accent pe explorarea formelor deschise,a resurselor instrumentale inedite,a bogăţiei armonice,dar şi a complexităţii polifonice bazate pe tratarea

liberă a materialului modal sau dodecafonic,ca şi pe aleatorismul controlat al structurilor sonore. Opera sa cuprinde numeroase lucrări în diferite genuri: muzică simfonică ("Digressions"-distinsă cu Premiul Camille Huysmans-1974, "Six Ebauches","Frises","Quatre Sites"-Prix Arthur Honegger-1988,"In The Green Shade",etc.), concertantă ("Colinda"pentru violoncel şi orchestră,"A l'Orée du Songe" pentru violă şi orchestră, "Reverie & Turbulence" pentru pian şi orchestră, Concertul pentru vioară şi orchestră,etc.), corală, vocală, instrumentală şi de cameră - toate aceste creaţii fiind frecvent interpretate pe marile scene occidentale, publicate de importante case de editură europene şi gravate pe mai multe discuri de autor (L.P. şi C.D.). (Ş.N.)

ELIAS GISTELINCK este unul dintre compozitorii proeminenţi ai şcolii contemporane belgiene. Născut în anul 1935 la Beveren-Lys, şi-a desăvârşit studiile muzicale la conservatoarele de stat de la Bruxelles şi Paris. Muzician prolific, care a compus pentru variate ansambluri instrumentale, o vreme chiar prim-trompetist al orchestrei naţionale a Radioteleviziunii belgiene, apoi din 1961 producător-şef al postului BRT-Radio 1, Elias Gistelinck şi-a desăvârşit creaţia recentă într-un cadru estetic remarcabil. Dintre lucrările de referinţă semnate de Elias Gistelinck putem reţine simfonii, simfoniette,concerte instrumentale (pentru vioară şi orchestră, pentru clarinet şi orchestră), nenumărate piese camerale pentru cele mai variate combinaţii, muzică de jazz. De asemenea, numeroase distincţii i-au încununat opera, dintre care aş putea menţiona: Premiul Italia, Premiul Koopal, Premiul René Snepvangers, trofeul "Fuga", Premiul Fundaţiei Franceze, Premiul PAB (producţia artistică belgiană). Întreaga sa creaţie este infuzată cu un profund lirism, cu o cultivare aparte a melodiei, cu nostalgii nordice, caracteristice acelei părţi a culturii europene. (L.A.)

ANDRÉ LAPORTE Personalitate marcantă a muzicii belgiene de azi, compozitorul André Laporte s-a născut în anul 1931 la Oplinter (Brabant) şi a urmat studiile muzicale în cadrul Institutului Lemmens din Malines şi al Universităţii Catolice din Louvain (Leuven),participând de asemenea şi la binecunoscutele Cursuri de Muzică Nouă de la Darmstadt şi Köln.Profesor de forme, armonie, contrapunct şi compoziţie la Conservatorul Regal din Bruxelles, dar şi la renumita Capelă "Reine Elisabeth" din Waterloo, el este totodată şi un foarte activ promotor al muzicii contemporane, atât în calitate de Director artistic al BRTN, cât şi ca Preşedinte al secţiei belgiene a ISCM. Opera sa componistică cuprinde numeroase lucrări scenice (ca de pildă opera "Das Schloss"), vocal-simfonice, simfonice,concertante şi camerale - interpretate curent pe marile scene occidentale, editate în Belgia,Germania şi Anglia, înregistrate pe mai multe discuri L.P., ca şi pe C.D. Laureat al unor importante premii internaţionale (printre care, Prix Italia pentru oratoriul "La vita non è sogno"), André Laporte este membru titular al unor prestigioase instituţii culturale belgiene: Muziekraad voor Vlaanderes şi Académie de Sciences, des Lettres et des Beaux-Arts. (Ş.N.)

JACQUES LEDUC s-a născut la Bruxelles,în anul 1932.A terminat studiile muzicale la Conservatorul Regal din Bruxelles,avându-l ca profesor de compoziţie pe Jean Absil. În 1961 a obţinut

Marele Premiu al Romei. Compozitor de un înalt prestigiu, a creat 75 de lucrări în variate genuri (simfonii,concerte instrumentale,muzică de cameră şi piese solistice), iar Concertul pentru pian a fost impus ca lucrare obligatorie la Concursul internaţional "Reine Elisabeth", în 1992.Remarcabila sa activitate creatoare a fost încununată de prestigioase premii: Premiul Academiei Regale din Belgia, Premiul Agniez, Premiul Provinciei Brabant, Premiul Viotti la Vercelli(Italia),Premiul Fuerison, Premiul Koopal, Premiul SABAM, Premiul Concursului de compoziţie pentru cvartet de coarde de la Liège, Premiul Castelnuovo-Tedesco la Ancona (Italia). Printre activităţile profesionale care au însoţit permanent munca de creaţie a lui Jacques Leduc, sunt demne de semnalat funcţiile de Director al Academiei de muzică din Uccle (1962-1983), Profesor de fugă la Conservatorul Regal din Bruxelles (din 1957 până în prezent), Rector al Capelei muzicale "Reine Elisabeth", Preşedinte al Societăţii belgiene a autorilor,compozitorilor şi editorilor de muzică (SABAM), Preşedinte al Uniunii Compozitorilor din Belgia, membru al Academiei de Ştiinţe, Litere şi Arte frumoase din Belgia - al cărui Preşedinte a fost în 1992. Acest succint curriculum vitae este elocvent pentru o personalitate de marcă a culturii belgiene contemporane şi a creaţiei universale a secolului nostru (L.A.)

FRANK NUYTS S-a născut la Ostende (Belgia-Flandra) la 3 februarie 1957. A studiat la Conservatorul Regal din Ghent (percuţie,pian şi muzică de cameră), apoi cu Lucien Goethals la Institutul de muzică psiho-acustică şi electronică.Întâlnirile creatoare cu Karel Goeyvaerts şi Boudewijn Buckinx au fost decisive pentru revenirea sa stilistică la postmodernism. Mai multe premii prestigioase i-au încununat opera, dintre care pot fi menţionate: Premiul Radioteleviziunii belgiene, Premiul Italia, Premiul Concertelor Müzelhuis, Premiul Muzicii Contemporane din Quèbec, etc. În anul 1989 a creat grupul "Hard Score", care îi interpretează doar propriile compoziţii. Creaţia lui Frank Nuyts este variată şi bogată, dovedind autenticitatea unui autor prolific. (L.A.)

LUCIEN POSMAN Născut la Maldeghem în anul 1952,compozitorul şi cântăreţul belgian Lucien Posman şi-a desăvârşit studiile muzicale în cadrul Conservatorului din Ghent, dar şi la Conservatorul Regal din Antwerpen, susţinând ulterior o foarte bogată activitate artistică, atât ca interpret (a prezentat, între altele, integrala liedurilor lui Charles Ives), cât şi în calitate de compozitor - domeniul în care a obţinut o serie de importante premii la concursuri de prestigiu (ca de pildă "Roland Coryn Prijs", "Muizelhuisprijs", etc.). Lista sa de creaţie cuprinde numeroase lucrări vocale (lieduri pe versuri de I. Backmann, H. Pernath, Y. Deelder, Hans van Heirseele), camerale, vocal-simfonice ("Concerto-Cantata" pe versuri de W. Blake) şi scenice (opera "Hercules Haché, aventurile unui profesor") - interpretate atât în concerte publice, cât şi în cadrul unor emisiuni realizate de posturile de radio şi de televiziune din Belgia,Olanda şi Brazilia.(Ş.N.)

JAN VAN DER ROOST s-a născut la Duffel (Belgia) în 1956. A studiat la Institutul Lemmens din Leuven şi apoi la Conservatorul

Regal din Ghent. Jan Van der Roost este un compozitor prolific, în lista lucrărilor lui fiind incluse piese pentru fanfară, cvintet de suflători,cor,pian,chitară,orchestră de coarde şi lucrări simfonice. Multe dintre creaţiile sale au fost interpretate în Europa,Australia,Canada,Japonia,Noua Zeelandă, S.U.A., înregistrate la Radio şi TV în întreaga lume. În paralel cu activitatea de compoziţie, Jan Van der Roost este şi un apreciat dirijor în ţara sa, precum şi în Germania,Olanda şi S.U.A. Fiind un compozitor cu o largă expresivitate, el a fost solicitat să scrie şi imnul de deschidere "Antwerp 93"(Hymnus Antwerpiae) în anul în care oraşul respectiv a fost capitala culturală europeană, iar în 1992 a primit comanda - din partea comunităţii fanfarelor "Nagano" din Japonia - de a compune "Olympica" pentru Jocurile Olimpice din 1998. (L.A.)

RAOUL DE SMET s-a născut la Antwerp în 1936. Şi-a desăvârşit studiile muzicale la Academia de Muzică din Deurne. Este de asemenea licenţiat în filosofie,lingvistică şi istoria artei la Universitatea Catolică din Leuven. În cadrul studiilor muzicale pot fi amintite cursurile de muzică electronică de la Studioul din Ghent - cu Lucien Goethals, cursurile de compoziţie avute cu Ton de Leeuw la Amsterdam, cursurile internaţionale de vară de la Darmstadt, Seminarul Gaudeamus (Olanda),Seminarul american de muzică contemporană de la Salzburg (Austria). Raoul De Smet este un activ promotor al muzicii noi în ţara sa. Din 1987 organizează concursul internaţional bienal de interpretare a muzicii contemporane de cameră - "Orpheus-Prijs" din Antwerpen. Ca şi compozitor, Raoul De Smet este un activ şi prolific creator, având scrise lucrări simfonice,concerte pentru vioară,violoncel,saxofon, 2 flauţi, muzică vocală, muzică scenică (două opere scurte), muzică de cameră, electronică. Stilul său componistic este deosebit de expresiv,încadrat în amplul flux european postmodern,pendulând între lirism,ironie şi impactul cu curente muzicale imprevizibile. Muzica sa a fost interpretată şi înregistrată în aproape toate ţările din Europa,precum şi în Canada,S.U.A.,Mexico,Brazilia,Argentina,Coreea,China, Turcia,Tunisia. În 1994 a compus lucrarea "Nocturne" pentru violoncel şi pian, dedicată Duo-ului "Intermedia" (Liana Alexandra şi Şerban Nichifor). (L.A.)

PIET SWERTS s-a născut în anul 1960 la Tongres şi a studiat pianul,compoziţia şi dirijatul la Institutul Lemmens din Louvain, unde a obţinut zece Premii I - inclusiv Premiul Lemmens-Tinel(pentru pian şi compoziţie).Din 1982 predă compoziţia,forme şi pian, coordonând totodată Ansamblul "Nieuwe Muziek". Este laureat al mai multor premii de compoziţie,ca de pildă Premiul Camille Huysmans, Premiul Sabam şi "Grand Prix Reine Elisabeth 1993" (pentru lucrarea "Zodiac" pentru vioară şi orchestră). Creaţia sa cuprinde toate genurile, de la muzică de cameră la muzică simfonică şi scenică (opera "Les Liaisons Dangereuses" fiindu-i comandată de Vlaamse Operastichting din Antwerpen). (Ş.N.)

DAAN VANDEWALLE s-a născut la Deinze în anul 1968. A studiat la Conservatorul Regal din Ghent cu pianistul şi compozitorul de reputaţie internaţională Claude Coppens.În prezent este asistent la Conservatorul din Ghent.Daan Vandewalle are un larg repertoriu pianistic, care cuprinde atât lucrări clasice cât şi contemporane,

dovedind o măiastră îmbinare între inteligenţă şi tehnică interpretativă,exemplu elocvent în acest sens fiind "Concord Sonata" de Charles Ives, înregistrată şi pe un C.D. împreună cu cele 5 studii de acelaşi autor. Repertoriul său bogat cuprinde printre altele compoziţii de Beethoven,Brahms, Liszt,Skriabin,A.Berg,P.Boulez,B.Buckinx,C.Coppens,R.De Smet, F.D'Haene,K.Goeyvaerts,F.Frith,Ch.Ives,G.Ligeti,M.Mozetich, A.Webern,I.Xenakis - prezentate la numeroase festivaluri internaţionale, toate ilustrându-l ca pe un exponent de frunte al artei interpretative flamande. (L.A.)

EUGÈNE VAN ITTERBEEK S-a născut în anul 1934 la Leuven.S-a format înt-o ambianţă culturală de elită,obţinând titlurile de Doctor în drept şi Doctor "es lettres" la Universitatea Catolică din Leuven,precum şi la Universitatea din Leiden (Olanda). Autor al unei importante opere (6 volume de versuri, 10 volume de eseuri),admirabil traducător (inclusiv din şi în limba română),promotor al culturii europene în general şi al poeziei în special,Eugène Van Itterbeek este Secretar general al Asociaţiei Europene de la Leuven şi al Centrului European "Constantin Noica" de la Sibiu. Este de asemenea distins profesor la Universitatea "Lucian Blaga" din Sibiu,la catedra de limba franceză.Editor al prestigioasei publicaţii "Cahiers de Louvain",Eugène Van Itterbeek este în primul rând un mare poet de talie şi vocaţie europeană. Arta sa poetică poate fi elocvent ilustrată şi în poemul "Acest corp",ce dezvoltă tocmai ideea transfigurării,spiritualizării fiinţei umane prin purificare,iluminare şi îndumnezeire - urmând aşadar "urcuşul duhovnicesc" al scării morale creştine:"Mă întreb ce mai am de făcut pe pământ/când sclipirea se aprinde din nou/şi rătăcesc şi plutesc/dar ce minunat e,aud spunându-se în jurul meu/în timp ce cu disperare mă rotesc în jurul meu/şi,încet,simt că mă desprind de pământ/".(Ş.N.)

ETIENNE DE SADELEER Acest mare poet al iubirii s-a născut în anul 1923 la Bruxelles,într-o familie de patricieni stabiliţi în Flandra de mai multe secole - o familie numărând printre membrii săi oameni politici,dar şi literaţi.Tatăl său,baronul Paul de Sadeleer,fondează înainte de primul război mondial revista "Independenţa literară",iar unchiul său,poetul Thomas Braun,s-a numărat printre membrii Academiei.În acest climat debuta la numai douăzeci de ani Etienne de Sadeleer,scriind libretul oratoriului "Thrène pour le Vendredi Saint", a cărui muzică a fost compusă de ilustrul Jean Absil,acest binecunoscut creator,ce a fost şi un mare prieten al României.Consacrat în domeniul inefabil al poeziei,Etienne de Sadeleer este autorul mai multor volume şi culegeri ce s-au bucurat de o largă circulaţie internaţională:"Chant d'amour de la dame à la licorne", "De Laure à Desdémone", "Le mâle d'amour","J'ai sommeil de toi", "Vulnerant omnes Ultima necat", "À hue et à dia", "Treize à la douzaine","Chansons et autres textes pour enfants", "Talaria"... Legăturile sale cu arta sunetelor s-au materializat atât prin prin colaborarea sa fructuoasă cu Jean Absil ("L'Album à Colorier","Epouvantail","Le Cirque Volant"),cât şi prin lucrările realizate cu compozitorii români Liana Alexandra("Chant d'amour de la dame à la licorne") şi Şerban Nichifor ("L'Aurore Boréale" şi "Talaria"). Totodată, tema "naşterii,iubirii şi a morţii"-determinantă pentru estetica sa poetică-devine punctul de ple-

care şi în elaborarea unei serii de creaţii plastice, obiecte de reflecţie imaginate şi reunite de el însuşi(sub denumirea de "arealism") în Muzeul "Etienne de Sadeleer" din Bruxelles, alături de cărţile sale de poezii,alături de un pian pe care se află partiturile la care a colaborat - toate aceste simboluri exprimându-i în egală măsură spiritul renascentist,dar şi universalitatea operei.(Ş.N.)

"Explicaţii asupra temei licornului în tapiseriile de la Paris: Licornul (inorogul) reprezintă una dintre cele mai interesante creaţii ale universului fabulos imaginat în Evul Mediu. Se spune astfel că licornul (unicornul), ca simbol al purităţii, nu putea fi capturat decât de o fecioară ce îi îngăduia să se odihnească pe sânul ei. Originea simbolului pare a se afla în jurnalele unor călători ce descriau o specie de capre din Tibet. Cele şase tapiserii ale "Doamnei cu Licornul" sunt expuse la Paris, în "Musée de Cluny" şi reprezintă alegorii ale celor cinci simţuri, la care se adaugă o a şasea imagine intitulată "Către singura mea Dorinţă". În acest context, licornul simbolizează probabil castitatea şi chiar virginitatea, ca expresie, ca asigurare a prudenţei şi a virtuţii. Datând din secolul al XV-lea, tapiseriile sunt capodopere ale unui artist anonim, încă nedeterminat, ce pare să fi lucrat într-unul din atelierele de pe malul Loirei. Atât tapiseriile cât şi subiectul au inspirat, au fermecat mulţi oameni de cultură: astfel, George Sand se entuziasmase de frumuseţea lor, descriindu-le în romanul "Jeanne",iar Rainer Maria Rilke le invoca într-o scrisoare către Abelone,inclusă în "Cahiers de Malte Laurids Brigge." (Etienne de Sadeleer) De această dată, marele poet contemporan belgian Etienne de Sadeleer este cel care, impresionat de graţia, dar şi de forţa de expresie a tapiseriilor, a oferit suita celor şase poeme ("Chant d'Amour de la Dame à la Licorne" (Librairie Gründ Paris, 1959, 1973 şi 1974), reflectând,în minunatele sale versuri,pe cea "ce va rămâne de-a pururi sub imaginea «Doamnei cu Licornul»."

JEANNE VAN STEENBERGE - DE CORTE Născută în anul 1894, această centenară creatoare de frumos şi-a găsit dintotdeauna minunata sursă a inspiraţiei sale poetice în chiar revelaţia supremă, teofanică a Logosului înomenit în Persoana Domnului nostru IISUS HRISTOS. Redactate atât în franceză,cât şi în flamandă, poemele sale s-au născut astfel sinergic, "ex opere operantis" - prin harul Duhului Sfânt, dar şi din perpetua dorinţă a autoarei de a-şi mărturisi credinţa profundă în misiunea Fiului lui Dumnezeu, Cel ce S-a pogorât din ceruri, S-a făcut om, S-a răstignit, S-a pătimit, S-a îngropat şi a înviat pentru mântuirea noastră: "Hristos a înviat, / Femeie, Cel pe care-L cauţi tu a înviat..." ("Aube"). Forţa irezistibilă a expresiei sale ascetice, filocalice, este determinată tocmai de filiaţia divină a cuvintelor sublimate ce emană din Cuvântul lui Dumnezeu, ca raze ale Soarelui creştin ce ne luminează viaţa temporală, îndrumându-ne pe calea cea dreaptă dar şi universală a învierii spirituale, a transfigurării noastre prin HRISTOS,Domnul nostru.Într-o elevată viziune soteriologică, aceste veritabile bijuterii liturgice sunt concepute cu o exemplară smerenie creştină,

cu acea simplitate, naturalețe și profunzime evanghelică a creației "născute iar nu făcute"... Ele au astfel menirea sacră de a ne mângâia durerile inerente vremelnicei noastre treceri prin această lume secularizată (ca urmare a căderii protopărinților), căci, în cele din urmă, "Atâția ani / dați de Dumnezeu / au zburat ca fumul. / Ce e o sută de ani ? / Ce e o mie de ani ? / O singură clipă le șterge, / Totul trece. / De fiecare dată când ceasul sună / Tot ce e aici, jos, ne spune Adio, / Dar în mine răsună / Reîntoarcerea spre Dumnezeu..." ("Tant d'années"). Universul liric al acestei mari poetese centenare demonstrează o dată în plus virtuțile inegalabile ale artei creștine, animate de adevărata iubire, credință și speranță, căci nimic "nu va putea să ne despartă pe noi de dragostea lui Dumnezeu, cea întru IISUS HRISTOS, Domnul nostru". (Rom. 8, 39) (Ș.N.)

PAUL REYNDERS Născut la Genk în anul 1950, acest tânăr și extrem de dotat scriitor belgian este unul dintre reprezentanții de seamă ai poeziei onirice ("droompoëzie")flamande. Profesând în mod admirabil și arta diplomatică (ca "alter ego" al unei personalități complexe), el evadează prin opera sa lirică în idealul univers paralel al visului, în această Arcadia - ca spațiu orfic, privilegiat, al unor foarte intense trăiri și re-trăiri poetice reflectând, după normele unei hermeneutici proprii, imagini hierofanice,esoterice, de o tulburătoare expresivitate: "Și eu o pornesc deseori / pe mica cărare a visului; / din țara, de pildă, / unde bucuria este un gol vid, / unde nașterea piere într-un puț al uitării, / și unde, înfricoșați, plâng oamenii. / Și, visând, mă aflu de fiecare dată / în fața unui zid de o frumusețe milenară și cu parfum de iasomie, / aici odihnește,țâșnind, o fântână / și acolo se joacă copii îndepărtați, / dar,în ei, eu zăresc, cu toate / aceste momente de grație, / o femeie săracă și goală / cu genunchii tociți / ce cuprind un pat infinit de durere." ("Evadare") (Ș.N.)

MUZICA REPREZENTATIVA A ARMATEI

In viaţa spirituală a României, Muzica Reprezentativă a Armatei este o formaţie de referinţă,care,alături de celelalte instituţii de cultură, completează şi îmbogăţesc cu sensibilitate şi competenţă peisajul artistic naţional.

Acest ansamblu,ai cărui membri sunt uniţi prin vocaţie şi destin într-o veritabilă şcoală a dăruirii şi pasiunii creatoare,susţine constant numeroase concerte în unităţi militare, pe cele mai importante scene bucureştene şi din ţară,participând, în acelaşi timp,la ceremoniale de stat şi militare,emisiuni de radio şi televiziune,precum şi la înregistrări audio.

În structura sa, Muzica Reprezentativă a Armatei cuprinde întreaga gamă de instrumente muzicale de coloratură ce-i conferă posibilitatea interpretării tuturor genurilor muzicale, de la piese simple,cu caracter de divertisment şi de la marşul mobilizator,până la uverturi, suite,poeme simfonice,cantate şi oratorii, precum şi o mare diversitate de lucrări de muzică uşoară.

Rezultatele, sub multiple aspecte ale activităţii Muzicii Reprezentative a Armatei sunt reflectate de aprecierile unanime pe care aceasta le-a dobândit din partea iubitorilor de muzică şi a presei de specialitate din România şi din străinătate, reţinându-se în acest sens participările încununate de succes la festivalurile internaţionale de gen de la Paris, Berna, Zürich, Teheran, Sarajevo, Limoges, Albertville, Krakovia, Mons,Modena şi în 1995, la Beijing, Kaiserslautern, Debrecen şi Kromeriz.

DOLORES CHELARIU S-a născut la Ploieşti în anul 1964.Pianistă, organistă şi clavecinistă, a studiat la Academia de muzică din Bucureşti (clasa profesor Gabriel Amiraş),unde activează şi în prezent în calitate de lector universitar. În paralel susţine o intensă activitate concertistică. Are un repertoriu bogat - de la lucrări de referinţă din perioada barocă,până la inedite pagini contemporane. Dolores Chelariu a realizat înregistrări la Radio-Televiziunea Română şi cea din Ungaria. De asemenea a obţinut succese deosebite la seminariile de la Szombathely şi Weimar (la clasa maestrului Rudolf Kerer),precum şi cu ocazia turneelor întreprinse în Germania,Italia, Ungaria şi Egipt -ca o strălucită exponentă a şcolii noastre interpretative.(Ş.N.)

LADISLAU CSENDES Născut la Satu Mare,în anul 1964,violonistul şi violistul Ladislau Csendes a urmat cursurile Academiei de Muzică din Bucureşti (profesor Cornelia Bronzetti), perfecţionându-se ulterior cu maeştri de prestigiu, precum André Gertler(Bruxelles),Peter Csaba(Lyon) şi Jeny Abel(Berncastle). Laureat al Concursurilor Internaţionale de Interpretare Muzicală "Weiner Leo" de la Nyirbator (Ungaria) şi "Béla Bratók" de la Roma,acest deosebit de valoros muzician a susţinut numeroase recitaluri şi concerte în România, dar şi în Italia, Germania, Ungaria,Suedia şi Singapore. Violonist-solist al Orchestrei Naţionale Radio -Româna, el este totodată şi lector universitar în cadrul Academiei de Muzică din Bucureşti.(Ş.N).

ALEXANDRU MATEI S-a născut la Dej la 3 ianuarie 1957 şi a absolvit Conservatorul "George Dima" din Cluj-Napoca,la clasa de percuţie a reputatului profesor Grigore Pop. În perioada 1980-1984 Alexandru Matei activează ca timpanist al orchestrei Operei Române din Iaşi, iar între anii 1984-1993 este prim timpanist în orchestra Operei Naţionale din Bucureşti. Din 1993 este Conferenţiar Universitar la Academia de Muzică din Bucureşti. Activitatea concertistică a lui Alexandru Matei- specializat în muzică contemporană-este prestigioasă,având un larg repertoriu românesc şi universal. A participat la festivaluri din ţară (Bacău,Bucureşti,Iaşi,Cluj-Napoca,Timişoara, Arad) şi străinătate (Geneva,Torino, Valencia, Huddersfield, Cagliari, Chişinău, Paris, Budapesta, Dijon, Bratislava, Bourges). Este membru fondator al "Ansamblului de percuţie din Cluj-Napoca" şi membru permanent în Atelierul de muzică contemporană "Archaeus" - condus de Liviu Dănceanu.(L.A.)

ION NEDELCIU Născut în anul 1954 la Bucureşti,clarinetistul şi profesorul Ion Nedelciu a absolvit ca şef de promoţie Academia de Muzică din Bucureşti(1977),desăvârşindu-şi ulterior studiile muzicale în Franţa, la Avignon şi la Montgenevre. Este laureat al unor importante concursuri naţionale de interpretare muzicală şi a participat - ca solist,dar şi în diferite ansambluri -la numeroase turnee în Franţa,Olanda,Italia, Germania şi Spania, susţinând totodată şi o bogată activitate concertistică în marile centre muzicale din România. Amplul său repertoriu solistic şi cameral cuprinde atât lucrări de referinţă din literatura clasică,cât şi foarte multe creaţii contemporane interpretate în primă audiţie absolută, unele fiindu-i chiar dedicate,deoarece calităţile sale muzicale

de excepţie îl recomandă drept unul dintre cei mai apreciaţi clarinetişti români de azi. Actualmente,Ion Nedelciu este solist al Orchestrei de cameră a Radiodifuziunii Române şi profesor asociat la Academia de Muzică din Bucureşti.(Ş.N.)

INNA ONCESCU A absolvit Conservatorul "Ciprian Porumbescu" din Bucureşti în 1979, la clasa de pian a profesoarei Viorica Zorzor şi clasa de acompaniament a profesoarei Suzana Szöreny. A participat la cursurile de vară de la Weimar (Germania,1981) şi Szambathely (Ungaria,Seminarul Bartók în 1983 şi 1995).Inna Oncescu este lector universitar la Academia de Muzică din Bucureşti şi pianist corepetitor la clasa profesoarei Georgeta Stoleriu. Susţine o intensă activitate concertistică,având recitaluri atât cu muzică clasică cât şi contemporană, în România,precum şi în Grecia,Germania,Jugoslavia,Anglia şi Republica Moldova. In 1994 a obţinut premiul pentru pian solo la concursul internaţional de la Caltanisetta (Italia,1994). Inna Oncescu conduce cu pasiune ansamblul de muzică contemporană "Repertorium" din 1991 şi promovează susţinut literatura componistică a secolului nostru.(L.A.)

DOREL PAŞCU-RĂDULESCU S-a născut la Bistriţa(România) şi a absolvit cursurile Conservatorului de muzică"Ciprian Porumbescu" din Bucureşti(1971),unde a studiat vioara cu profesorii Dan Cumpătă şi Ionel Geantă.În acelaşi an devine asistent la disciplina muzică de cameră a Facultăţii de Instrumente şi Canto. Studiază apoi compoziţia cu profesorii Constantin Simionescu, Ştefan Niculescu şi Myriam Marbé şi dirijatul cu Constantin Rădulescu şi Paul Staicu. Desfăşoară o intensă activitate concertistică,camerală şi dirijorală în ţară şi străinătate.Astfel este prezent în turnee în prestigioase săli ale lumii din: Austria, Danemarca,Elveţia,Franţa,Germania,Spania,Singapore, Ungaria, China,Iugoslavia,Republica Moldova. Actualmente,Dorel Paşcu-Rădulescu este profesor universitar la disciplina orchestră, în cadrul Facultăţii de Interpretare a Academiei de Muzică din Bucureşti.In 1991 a înfiinţat orchestra "Concerto" a Conservatorului,formată din studenţi ai acestei instituţii, care are un repertoriu bogat şi reprezentativ din toate perioadele creatoare, iar în 1995 orchestra de suflători "Universitaria".(L.A.)

ŞERBAN SOREANU Născut la Bucureşti în anul 1949, Şerban Soreanu s-a format în cadrul Academiei de Muzică din Bucureşti, absolvită la specialitatea pian principal. În prezent este Profesor Universitar la Catedra de muzică de cameră şi Decan al Facultăţii de Interpretare Muzicală. Este Doctor în muzicologie, cu o teză axată pe repere stilistice şi semiotice identificate în muzica de cameră cu pian compusă de Johannes Brahms - lucrare publicată şi în Editura Muzicală (Bucureşti, 1990). Ca pianist, Şerban Soreanu a susţinut o foarte bogată activitate concertistică atât în ţară cât şi în străinătate (Germania, Franţa, Italia), realizând totodată şi numeroase înregistrări Radio,TV şi discografice ("Electrecord"). Repertoriul său deosebit de amplu cuprinde, într-un arc stilistic divers, lucrări reprezentative pentru pian (solo,cameral şi cu orchestră). Prodigioasa sa activitate concertistică şi didactică (incluzând participarea la cursurile de la Darmstadt) a fost permanent dublată prin contribuţii semnificative în aria cercetării muzicologice (articole, emisiuni, rapoarte la congrese internaţionale - E.A.S. Leuven, Bratislava,Cambridge). (Ş.N.)

GEORGETA STOLERIU S-a născut la Bucureşti, la 19 ianuarie 1946. A absolvit Conservatorul de muzică "Ciprian Porumbescu"-secţia canto - cu profesoara Jolanda Mărculescu. Georgeta Stoleriu este o soprană de prestigiu naţional şi internaţional. Prezenţa sa pe toate scenele României, precum şi în Polonia, Bulgaria, Ungaria, Jugoslavia, Slovacia, Spania, Elveţia, Olanda, Germania, Italia, Austria, Maroc, S.U.A., Republica Moldova, Grecia, Republica Cehă a fost mereu încununată cu succese deosebite. Este laureată a Concursului internaţional de canto "J.S.Bach" din Leipzig (1976), medalia "Dinu Lipatti" (1995). A participat la Festivalurile internaţionale de la Bidgoszcs (Polonia), Zadar (Iugoslavia- 1977), Sanssouci-Potsdam (Germania, 1988), Milwaukee - Wisconsin (S.U.A., 1992), Santander (Spania, 1995). Georgeta Stoleriu a iniţiat bursa "Jolanda Mărculescu" pe care o acordă anual. Ca profesoară universitară la Academia de Muzică din Bucureşti susţine o intensă activitate didactică, studentele clasei sale de canto obţinând până în prezent 44 de premii internaţionale. (L.A.)

MENTION D'HONNEUR MENTION D'HONNEUR MENTION D'HONNEUR MENTION D'HONNEUR MENTION D'HONNEUR MENTION D'HONNEUR

UNION DES COMPOSITEURS BELGES (UCB)

RUE D'ARLON 75-77 – 1040 BRUXELLES

En sa séance du jeudi 20 octobre 2005,
le Conseil d'administration de l'UCB a décerné une

MENTION D'HONNEUR

à

Madame Liana Alexandra

et à

Monsieur Serban Nichifor

compositeurs roumains, résidant à Bucarest,
pour le talent et le dynamisme avec lesquels ils ont diffusé les oeuvres de compositeurs belges
dans les nombreux concerts et festivals qu'ils ont organisés.

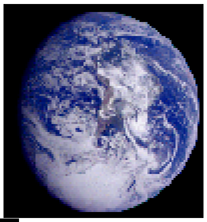
Fait à Bruxelles, le 20 octobre 2005.

Pour l'UCB,
le Président, Chevalier Jacques LEDUC

the LIVING MUSIC

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Liana Alexandra and Serban Nichifor

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New Attractions:

"Cries from Earth to Heaven" by Serban Nichifor -- dedicated to Holocaust Survivors and Remembrance Network - iSurvived.org

Email: Contact@iSurvived.org

Midi: http://isurvived.org/SerbanNichifor-music.html

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movies sites:



Video Concerts
Liana Alexandra
Symphony #4
Cristian BRANCUSI - conductor
Romania Radio Orchestra



Video Concerts
Serban Nichifor
Solo Cello
Structural Variations
by Dwight Winenger

ANNOUNCEMENT:

Filharmonica
George Enescu

Johann Sebastian BACH:

„DIE KUNST DER FUGE" / „THE ART OF FUGUE"

– the new version for guitars ensemble
at the Romanian Athenaeum in Bucharest (Romania)
on 29 April 2007.

Wikipedia („The Art Of The Fugue"):

.wikipedia.org

"Dr. Serban Nichifor: "The Art of Fugue" version for 2 guitar quartets;

performers:

Calin Grigoriu,
Gabriel Brosteanu,

Radu Miculita,
Hanelore Mocanu,
Radu Corbos,
Andra Stanciu,
Zsolt Bara
and Tudor Niculescu-Mizil;

National University of Music Bucharest (Romania),

23.04.2007"

Links - Bach, "The Art of Fugue" - new guitars ensemble version in concert – on YouTube

v=6avz1W8jW7U	v=JXXxGGilpAo	v=XP_0V8a40QQ
v=ZfKyU_e0OTE	v=vjGJcYsglkk	v=njYvcY4hONY
v=pfRYjJep8QA	v=3sC8OmcPlxU	v=AqGdpNogpVU
v=53z4gyJrmeY	v=4gvLSjh3CoM	

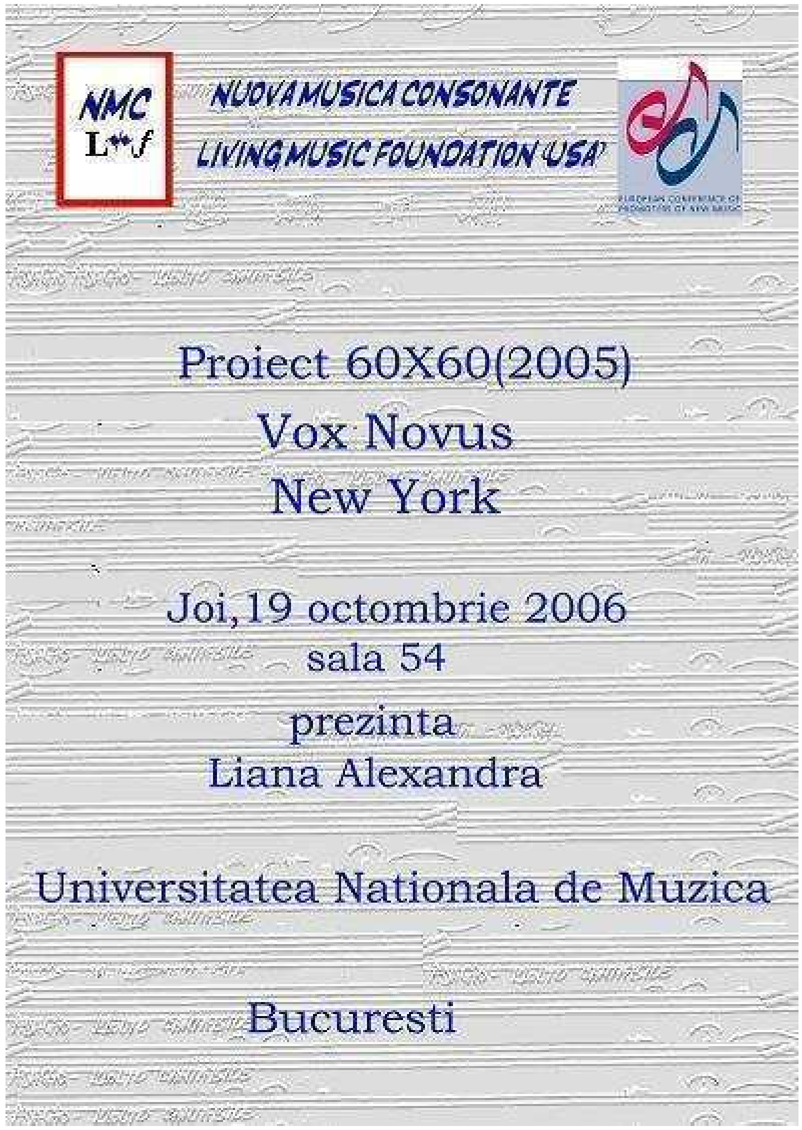
Prof.Dr. Serban NICHIFOR, National University of Music Bucharest (Romania) - Candidate for the Election of the Chairman - EUROPEAN CHAMBER MUSIC TEACHERS ASSOCIATION (ECMTA)
Serban Nichifor Composer and Cellist
Born: August 25, 1954, in Bucharest (Romania); Mother: Dr. Livia Nichifor, physician; Father: Dr. Ermil Nichifor, physician, founder and conductor (1954-1997) of the “Bucharest Physicians` Orchestra”; Married to Liana Alexandra, composer
Studies National University of Music, Bucharest, Doctor in Musicology Theology Faculty, University of Bucharest
International courses of composition at Darmstadt, Weimar, Breukelen and Munchen
USIA Stipendium (USA)
Present Position Professor at the National University of Music, Bucharest (Chamber Music Department);
Member of UCMR (Romania), SABAM (Belgium), ECPMN (Holland)
Vice-president of the ROMANIA-BELGIUM Association
Cellist of the Duo INTERMEDIA <../general/duointermedia.htm> and co-director of the NUOVA MUSICA CONSONANTE-LIVING MUSIC FOUNDATION INC. (U.S.A) Festival, with Liana ALEXANDRA

Selected Works OPERA, SYMPHONIC, VOCAL-SYMPHONIC AND CONCERTANTE MUSIC:
"Constellations" for Orchestra (1977)
Symphony I "Shadows" (1980)
Cantata "Sources" (1977)
Cantata "Gloria Heroum Holocausti" (1978)
Opera "Miss Christina" (libretto by Mircea ELIADE,1981)
Symphony II "Via Lucis" (1985)
Symphony III "American Symphony - I" (1986)
Symphony IV "American Symphony - II" (1987)
Symphony V "Pro Patria" (1987)
Symphony VI "Time Archways" (1988)
Cantata "Remember" (1988)
"Missa da Requiem" (1990)
Chamber-Opera "Talaria" (libretto by Etienne DE SADELEER, 1994)
Cantata "Per CHRISTUM" (1997)
"Concerto GRIEGoriano" for Piano and Orchestra (1997)
Chamber-Opera "Le Martyre de Saint Claude DEBUSSY" (libretto after Claude DEBUSSY and E.A.POE, 1999)
"Un Certain Instant" for Cello and Orchestra (2001)
CHAMBER, CHORAL AND VOCAL MUSIC
"Postludium" per Organo (1975)
"Sorcova" per Coro Misto a capella (1995)
Quartetto per Archi I - "Anamorphose" (1976)
"Carols" per Trombone e Percussione (1978)
"Invocatio" per Flauto e Celesta (1979)
"Canto di Speranza" per Flauto,Violino,Viola,Cello e Pianoforte (1981)
"Onirophonie" per Fl., Vn.e Pf. (1982)
"Chanson d'Antan" per Vn.e Pf.(1983)
"Carnyx" per Clarinetto (1984)
"Tango for Yvar" per Pf.(1984)
Quartetto per Archi II - "Vallons de l'Oubli" (1984)
"Aprite le porte di questo castel" per Coro Maschile (1984)
"Morendo" per Cb. e Pianoforte (1985)
"6 Melodies Irlandaises d'Amerique" per 2 Ob.,C.i. e 2 Fg. (1985)
"Czarna Rosa" per Mezzo-Soprano e Pf. (1986)
"7 Canti Rumeni di Natale" per 4 Trombe, 4 Tromboni ed Organo (1986)
"Horn Call Rag" per Corno e Pf. (1986)
"AVE MARIA" per Soprano ed Organo (1987)
"Isola di Euthanasios" - Sonata "sopra acqua e pietra" per Pianoforte (1988)
"Transgressio" per Fl.,Ob. e Fg. (1989) "Battuta" per Percussione (1989)
"Lacrimosa" per Tenore e Pf. (1989)
"Meditatio"per Organo (1990)
Missa "Actio Gratiarum Oecumenica" per Coro Misto a capella (1991)
"NATALIS DOMINI" per Coro Misto a capella (1992)
"Isihia" per Cello (1992)
"Epiphania" per Cello e Pianoforte (1993)
"Rorate Caeli" per Soprano ed Orchestra da Camera (1994)
"Medium per Arpa" (1995)
"Medium per Flauto" (1995)
"3 Christmas German Chorals" for Organ (1997)

"Hommage a DEBUSSY" per 2 Pf. - ossia Pf. e Nastro Magnetico (1998)
"La Nuit Obscure" per Orchestra da Camera (1998)
"Invocation a Themis" per Sax.Alto (2001)
"Isihia" for violoncello and tape (2002)
Works published at Musical Publishing House, Bucharest Edition Modern, Munchen
"Pro musica Studium", Roma
"Quadrivium Music Press", New York
"Dohr Verlag", Koln a.s.o.
Edition SCORE-ON-LINE (France) Works played and recorded in Romania, Belgium, Holland, USA, Italy, France, Spain, Germany, Poland, England, Austria, Japan, Greece, a.s.o.
Affiliations
Member in good standing of the Research Board of Advisors of the American Biographical Institute, USA
Member of the European Conference for Promoters of New Music (see Nuova Musica Consonante)
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www.dwightwinenger.net/lmfhome.htm
Prizes and Awards
1977 - First Prize GAUDEAMUS, Amsterdam
1977 - International Prize, Tours, France
1978 - "Press Prize", Evian
1979 - International Prize ISCM, Athens, Greece
1980, 1982, 1988 - Prizes of the Romanian Composers and Musicologists' Union
1980 - "Diego ORTIZ", Toledo
1982 - "George Enesco" Prize of the Romanian Academy
1983 - Urbana-Illinois
1984, 1993 - Trento
1985 - "Valentino BUCCHI", Roma
1986 - "Musica Antiqua Europae Orientalis", Bydgoszcz
1988 - ISCM, Hong-Kong
1994 - Jihlava
1996 - Karlsruhe
1997 - Koln
1998 - Newtown-Wales
1998 - Birmingham-Alabama
1998 - Bourges
2002 - "Man of the Year", American Biographical Institute, USA
PRESS REVIEWS
SUNDAY TIMES (London, 18.08.1977) - "The First Prize went to a 22-year-old Romanian Serban NICHIFOR, for his , played by the Gaudeamus String Quartet in the smaller hall of the Amsterdam Concertgebouw. Its virtually silent beginning, seemingly addressed to the eye rather than the ear, already hinted at a spatial element which later furnished a valid and charming feature of its ending. The visual gradually became audible, and the mosaic of sound soon acquired continuity as a few folk-tune motifs were set in relief. This innocuous, inextravagant, musically and visually direct essay in quartet-writing deserved recognition and won an ovation !" (Felix APRAHAMIAN)
FRANKFURTER ALLGEMEINE ZEITUNG (09.06.1978) - "Die Presse-Jury bedachte das rumanische Quartet mit einem Preis fur die ausgezeichnete Interpretation der attraktiven des jungen Komponisten Serban NICHIFOR" (Bernd

LEUKERT)
SUDDEUTSCHE ZEITUNG (27/28.05.1978) - "...Sein betiteltes Stuck exerziert die verschidensten technischen Affekte und Effekte auf den vier Instrumenten und zerfasert den Streicherklang schliesslich auf augenfallige Weise..." (Albrecht ROESELER)
DIE PRESSE (Wien,26.05.1978) - "...die originelle von Serban NICHIFOR..." (Olga OBRY)
LA VOIX (11.05.1978) - "...le Quatuor du Roumain Serban NICHIFOR,oeuvre d'une redoutable complexite, mais d'une indeniable valeur..." (Georges BERNAND)
NRC HANDELSBLAD (Amsterdam,13.09.1977) - "...Serban NICHIFOR,in sijn strijkwartet - een brok onstuimig muziek maken - integreert hij vijf Roemeense melodieen uit Transsylvanie en past hij als een soort van harmonische basis evenees vijf Roemeens-orthodoxe hymnes toe. Let wel: hij doet dat in een uit gespreken avant-gardistisch klanggemiddelde ! Resultaat hat grootste applaus en de eerste prijde van den jury." (Ernst VERMEULEN)
DARMSTADTER ECHO (04.08.1980) - "Das absolute Gegenteil dazu wurde in der Streichquartett- Komposition des Rumanen Serban NICHIFOR geboten. Komplexe polyphone Schichtungen, vorwiegend mit wisperndern Spiel am Steg und scharrenden Flageolett-Tone aufgebaut, zeugten von einer ausgesprochen raffinierten Schreibweise..." (Jo TRILLIG)
MUSICULTURA (Breukelen, II-1980) - "...NICHIFOR's final example was a 1980 cantata . The work deals with the peoples who lived in Romania in the most ancient times. In this energetic composition one can find a montage of folk materials and contemporary idioms..." (William P. MALM)
LIVING MUSIC (USA, Fall '93, Vol.11, No.1) - "...NICHIFOR has been active as a composer, performer, and musicologist. He has won numerous awards and is performed frequently in his own country and abroad. During the past years he has been especially active in Bucharest organizing concerts of music by Amarican composers. NICHIFOR did visit the United States in 1982, so he has a good sense of musical life in this country." (Rodney OAKES)
THE WHITE HOUSE - WASHINGTON D.C. (01.10.1992) - "Dear Mr. NICHIFOR, thank you for the beautiful recordings of your Third and Fourth Symphonies, which I recently received through the U.S.Information Agency. I appreciate your having dedicated them and I am delighted to know that our cities have inspired you in this uniquely creative way. The recordings have been donated to the Library Of Congress so that they may be preserved for the people of the United States. Your thoughtful gift will bring many hours of pleasure to all who come to enjoy them." George BUSH, The President of the United States of America
RHEIN-NECKAR-ZEITUNG (Karlsruhe,31.10.1996) - "...Und mit der des rumanischen Komponist Serban NICHIFOR wurde man dann doch noch hineingefuhrt in die versunkene Welt der stillen Gebete, des Archaischen, der ruhig brutenden Fauxbourdon-Klange, die zuweilen die innigen religioso-Harmonien eines Cesar FRANCK herbeizitieren. Doch dann 4 noch gesprochene lateinische Gebetformeln - da gab es alles, war die Glaubensseele begluckt. Dass davon gleichwohl ein subtiler Reiz ausging, blieb unbestritten."(Rainer KOHL)
LE JOURNAL DE ST-GERMAIN (24.09.1999) - "...C'est pour honorer la memoire de Claude DEBUSSY que le compositeur Serban NICHIFOR a compose en 1999 , , drame lyrique evoquant les dernieres annees du musicien. Il vient d'adresser au Musee Claude DEBUSSY sa piece pour piano et bande magnetique. Dans cette piece,on retrouvera tout l'univers debussyste: de la poesie enchanteresse,a l'appel du lontain... Cet enregistrement vient enrichir le fonds du musee (en cours de

constitution) et devrait s'integrer au projet d'ecoutes musicales." (Jacques BERLIE) LUXEMBURGER WORT (23.02.2000) - "...Finalement, c'est de Serban NICHIFOR qui nous impressionna le plus. Concue comme un veritable ,l'oeuvre surprend par son originalite et sa beaute intrinseque, mais aussi par la virtuosite qu'elle exige du soliste. Pas de bavardage, pas de fioriture, rien que de la tres belle musique, fracassante certes, mais tellement vraie !" (Pierre SCHWICKERATH)
LA LETTRE DU HAUTBOISTE (France, No 5/2000) - "...Dans les <6 Melodies Irlandaises d'Amerique> de Serban NICHIFOR, les nantais, deja nombreux, s'etaient associes aus messins. Cette musique franche et limpide, se pretait bien a un effectif hors norme concu pour le plaisir de jouer tout ensemble." CORALITA (Trento, Nr.6/1985) - "... di Serban NICHIFOR - vivace e scherzoso elaborazione, tessuto su uno scheletro armonico in cui le tre strofe vengono variamente presentate... una precipitosa si conclude in un buffo , che sfoncia nel (e) dei due accordi finali." KOLNER STADT-ANZEIGER (08.12.1997) - "...der Anhang umfasst 135 Kompositionen... Zweiter wurde Serban NICHIFOR aus Bukarest..." (Claudia FREYTAG)
LIVING MUSIC (USA, Spring 2000, Vol.17, No.3) - "Serban NICHIFOR himself turned in some splendid performances of our american cello music, and ensembles of student performers who are sure to develop technical and professional polish with experience filled the remaining concert-and-a-half with vibrantly enthusiastic renditions of chamber works..." (Aaron J. RABUSHKA)
Address Serban NICHIFOR, Str.Principatele Unite Nr.2,Vila I, Ap.7, Sector 4, RO-70512 BUCHAREST, ROMANIA, Tel.(0040- 1)336.13.99. and (0040-1)772.30.29, E-mails: serbannichifor@gmail.com and serbannichifor@yahoo.com
Sites:
www.romania-on-line.
www.geocities.com/serbannichifor
http://serban-nichifor.omg-music.com/
www.geocities.com/novacons2001
www.mozart.co.uk/mzusers



From: Liana Alexandra
To: Dwight Winenger
Sent: Thursday, March 02, 2006 2:52 PM

Dear Maestro Dwight Winenger,

It is our great pleasure to send you two of our recent presentations with american and european contemporary music.We would be very grateful to you if you would announce it on the LMF site.

Sincerely,
Liana and Serban

UNIVERSITATEA NATIONALA DE MUZICA BUCURESTI

Miercuri 1 Martie 2006, ora 15 Sala 54 (Computer Music)

NUOVA MUSICA CONSONANTE LIVING MUSIC FOUNDATION (USA)

LIMBAJE MUZICALE CONTEMPORANE
- Ipostaze ale Postmodernismului –

Pagini antologice din creatia lui

VLADIMIR COSMA

Noi inregistrari realizate de
Orchestre National de Lyon
si de
Paris Philarmonic Orchestra
Dirijor *Vladimir Cosma*
Solisti: soprana *Wilhelmenia Fernandez,*
violonistii *Jean-Luc Ponty, Vadim Répine si Bartek Niziol, chitaristul Philip Catherine,*
naistul *Simion Stanciu Syrinx,*
percutionistul *Peter Erskine*

Prezinta *Conf. univ. Dr. Serban Nichifor*

UNIVERSITATEA NAȚIONALĂ DE MUZICĂ BUCUREŞTI

Sala „Chopin“, Luni 24 Octombrie 2005, ora 16

NUOVA MUSICA CONSONANTE – LIVING MUSIC FOUNDATION (USA)

COMPUTER MUSIC

În program lucrări în primă audiție de

BARRY SCHRADER (USA)

„First Spring“

„Beyond“

„Death“

Prezintă Conf. Dr. Şerban NICHIFOR

Date: Fri, 16 Sep 2005 12:07:59

Dear Maestro WINENGER,

It is with pleasure we send You the chronicle of our concert dedicated to the tragic events from 11 September 2001. We would be honoured if You will publish the article on the site of the LIVING MUSIC FOUNDATION although it is written in the Romanian language, . The repertory and the dedication are very clear.

With our best wishes,

Faithfully Yours,

Liana ALEXANDRA and Serban NICHIFOR

==========================

Cu dragoste,DUO INTERMEDIA- NUOVA MUSICA CONSONANTE sub stele

-----Visul unui recital de sublim si muzica de came ra in aer liber------

... Ca tot atatea exercitii de recucerirea paradisu lui pierdut- file din calendarul unui miracol anuntat...Fabuloase afise de spectacol,invitatii la concert,caiete program si,cu parca zgomotul unei mas ini de cusut gigant,tipografia din inima vechilor Bucuresti patriarhali und e se naste peste noapte urmatorul numar al Jurnalului dse Festival,imortali zand clipa pentru eternitate (in prim-plan:instantanee cu protagonistii aven turilor sonore ale editiei; pe fundal-mereu furnicarul lumii elegante). Ma simt privilegiata sa schitez dara acum si aici,din cuvinte,silueta orasului devenit feerica boite-a-musique.Sunt negresit mai mult decat privilegiata sa consemnez cu - repet- aceleasi cuvinte in alb-negru de care nu ma tem decat ca n-ar putea exprima pe deplin luxurianta paleta cromatica a evenimentului,-visul recita lului de sublim si muzica in aer liber-NUOVA MUSICA

***CONSONANTE in memoriam 11 Septembrie-
Mesaj uman de iubire asupra careia moartea
nu mai are nici o putere!***

***11 ?! Era duminica seara pe la ceasurile
8.3op.m. s i la finele unui incendiar program
de folclor cu hora romaneasca rotund inc insa
in aplauzele generale, vara indiana isi intindea
inca peste careul Pietei Festivalului
tentaculele. In mod reflex, avertizat ca
urmeaza un recital de muzica contemporana, s-
are fi presupus ca publicul va bate in retragere.
Surpriza insa--do ar pentru cei ce nu stiu ca,
sfidand desertul cotidian cu atita subjugant
farmec, atita neoconsonanta de frumusete pura
pe axa Orient-Occident, Liana Alexandra si
Serban Nichifor si-au capatat demult locul in
inima melomanilor! --asistenta reunita la
kilometrul "O" al drumurilor care duc toam
na aceasta spre Festival, saluta calduros
prezenta pe scena a tandemului com
pozitorilor-interpreti.***

***DUO INTERMEDIA- pian si violoncel pret de
o reverie Living Music in Romania- Nuova
Musica Consonante sub stele. In program, mi
nunate creatii semnate de compozitorii
americani Dwight Winenger, Tyler Cas tleton,
Brian Jensen, Mollie Shaffer, Lynn Shurtleff,
Marlyn Collard, Newell Dayley, alaturi de
lucrari de Liana Alexandra, Serban Nichifor,
Boudewijn Buckinx, Doru Popovici, Cor de
Groot si Antanas Kucinkas.***

***Doi leaderi de generatie din galeria de portrete
a componisticii mondiale, stapanind la
superlativ arta comunicarii , si un sing ur
regal- calatorie de seara, de liniste, si delicata
afectiune, reflectie, privelisti virtuale si
atmosfere...De la valorile noii muzici est si vest
europene citire pana la transcriptii evocand,
precum luna coborata pe Mississippi la vale,
mai mult decat centenarele traditii ale
pionierilor muzicii americane. Ascult. Imi
ascult inima batand de emotie.***

ANCA ROMECI

Living Music recently received the following message from Serban Nichifor, Romanian composer, who has aided the Foundation on many occasions over the years:

----- Original Message -----
From: Serban Nichifor
Sent: Monday, July 18, 2005 2:29 PM
Subject: TRIBUTE TO JOSEPH SMITH, THE AMERICAN PROPHET by Serban Nichifor

Dear Maestro Winenger,

I have written a « TRIBUTE TO JOSEPH SMITH, THE AMERICAN PROPHET ».
It gives me great pleasure to send you this musical work in 14 parts on the attachment of this message (in Midi format).

With the best wishes,
Faithfully Yours,

Serban NICHIFOR
Romanian Composer
Internet: romania-on-line.net/whoswho/NichiforSerban.htm

E-mail : serbannichifor@gmail.com
serbannichifor@yahoo.com

Gentle reader...

Our response, of course, since Ameriphiles are so rare these days, is to offer this work for your perusal. Click here to jump to another page to audit any or all of these fourteen MIDI files as you wish.

--the Editor/webmaster

Evenimente - Program Piata Festivalului

Duminica 11 septembrie

2005

11:00-12:00

Reluare film: „DIMENSIUNI ENESCIENE";
„SERGIU CELIBIDACHE" (film TVR Media)
13:00-14:00

"Cine stie, câstiga" - concurs spectacol având ca tema
viata si opera lui George Enescu
Program realizat de Postul Radio Romania Cultural
19:00-20:00

Program de cântece si jocuri populare - Ansamblul
"Ciuleandra" - Prof. Maria Tanase

20:30-21:00
NUOVA MUSICA CONSONANTE
Interpreteazo Duo INTERMEDIA: SERBAN NICHIFOR –
violoncel, LIANA ALEXANDRA *pian*
În program lucrari de:

Cor de Groot, Boudewijn Buckinx, Dwight Winenger, Doru Popovici, Liana Alexandra, Serban Nichifor, Brian Jensen*, Tyler Castleton*, Mollie Shaffer*, Lynn Shurtleff*,

Marlyn Collard*, Newell Dayley*

(*) – transcrieri instrumentale
de **Liana Alexandra si Serban Nichifor**

21:30-22:30
Film: „MARTURII DESPRE ENESCU"
„ELENA CERNEI" (film TVR Media)

See also: www.festivalenescu.ro/rom/program_piata.html

Societatea Romana de Radiodifuziune
Miercuri 25 Mai 2005,ora 19.00
Sala Alfred Alessandrescu

Recital Cameral

"Armonii pentru Umanitate"

"Omagiu Pionierilor Americani"(III)

Susan McClellan(SUA) flaut
Serban Nichifor -violoncel
Liana Alexandra -pian

In program:prime auditii absolute de: Brian Jensen,Tyler Castleton,Dennis Crocket,Mollie Shaffer,Gwen Cundick,Lynn Shurtleff,Marlyn Collard,Newell Dayley,Afterglow,Hilary Week,Tyler Astleton,Serban Nichifor,Liana Alexandra .

Dear Maestro WINENGER,

We have the pleasure to present the extraordinary "60x60" Project at the National University of Music from Bucharest (Romania) -- in the "Chopin" Concert Hall, on 9 December 2004, 15:00.

With warmest good wishes for the future,

Yours sincerely,

Click for Reviews in Romanian

Liana ALEXANDRA
E-mail:
lianaalexandra@pcnet.ro
and
lianaalexandra@yahoo.com

and

Serban NICHIFOR

E-mail:
serbannichifor@pcnet.ro
and
snichifor@yahoo.com

Biographical materials concerning **Serban Nichifor and Liana Alexandra** are available online:
http://romania-on-line.net/whoswho/AlexandraLiana.htm
http://romania-on-line.net/whoswho/NichiforSerban.htm
http://romania-on-line.net/general/duointermedia.htm

UNIVERSITATEA NATIONALA DE MUZICA BUCURESTI
Sala “Chopin”
Joi 9 Decembrie 2004, ora 15

NUOVA MUSICA CONSONANTE
LIVING MUSIC FOUNDATION –U.S.A.
VOX NOVUS – NEW YORK

COMPUTER MUSIC

60 x 60

In program 60 de lucrari de cate 60 de secunde semnate de:
Riad Abdel-Gawd , Aaron Acosta, Liana Alexandra,
John Allemeier, Christian Banasik, Dennis Bathory- Kitsz, Stephen Betts,
Sandeep Bhagwati, Justin Breame,
Scott Brickman, George Brunner, Robert Carl, Miha Ciglar,
David Claman, Douglas Cohen, Noah Creshevsky,
Leslie de Melcher, Patrick Dorobisz, Moritz Eggert, Karlheinz Essl,
Carlo Forlivesi, David Gamper,
Douglas Geers, Peter Gilbert, Robert Gluck, Daniel Goode, Ramon Gorgoitia,
James Hegarty, Mark Henry, Erik Hinds, Bernand Hughes, David Jaggard,
Keith Johnson,
Michael Kinney, John Link, David T. Little, Guy Livingston,
Annea Lockwood, Juan Maria Solare, Charles Mason, James McWilliam,
Luis Menacho, David Mooney,
Michael Murphy, Serban Nichifor, Richard O'Donnell, Maggi Payne,
Mark Petering, Morgan Quaintance,
Giuseppe Rapisarda, Laura Reid & Andrew Hudson, Robert Sazdov,
Jacky Schreiber, Alex Shapiro,
Emma Shiffrin, Allen Strange, Thomas Sutter,
Vladimir Tosic, Eldad Tsabary, Robert Voisey.

Prezinta Liana Alexandra si Serban Nichifor

Intrarea libera

More on the 60x60 Concerts around the world.

UNIVERSITATEA NATIONALA DE MUZICA BUCURESTI
Sala 54
Centrul de Informatica
Sambata 11 Decembrie 2004, ora 14

NUOVA MUSICA CONSONANTE
LIVING MUSIC FOUNDATION –U.S.A.
Editia a VII-a

COMPUTER MUSIC

Intalnire cu compozitorul si informaticianul

Daniel Wojcik

(U.S.A.)

creatorul programului *“MIDImage”*

Directori Artistici
Liana Alexandra
si
Serban Nichifor

Intrarea libera

The ASF sound clip cited below, although not immediately available for audition, may be heard by arrangement with the webmaster.

Sound Clip:

Serban Nichifor: ***"Epiphany"*** *for cello and piano (1994) [10:53]*

Serban Nichifor, cello; Liana Alexandra, piano
clip properties: epiphany.wma [1-min.][125 KB]

UNIVERSITATEA NATIONALA DE MUZICA BUCURESTI
Sala 54
Centrul de Informatica
Sambata 11 Decembrie 2004, ora 14

NUOVA MUSICA CONSONANTE
LIVING MUSIC FOUNDATION –U.S.A.
Editia a VII-a

COMPUTER MUSIC

Intalnire cu compozitorul si informaticianul

Daniel Wojcik

(U.S.A.)

creatorul programului
"MIDImage"

Directori Artistici

Liana Alexandra

si

Serban Nichifor

Intrarea libera



ADD

LIANA ALEXANDRA and ȘERBAN NICHIFOR

Liana Alexandra

1. **Sonata** for piano (1993) — 10'42"
   Miwako Matsuki
2. **Fantasy** for cello and piano (1994) — 12'56"
   Serban Nichifor and Liana Alexandra
3. **Consonances V** for organ solo (1980) — 11'
   Ilse Maria Reich

Șerban Nichifor

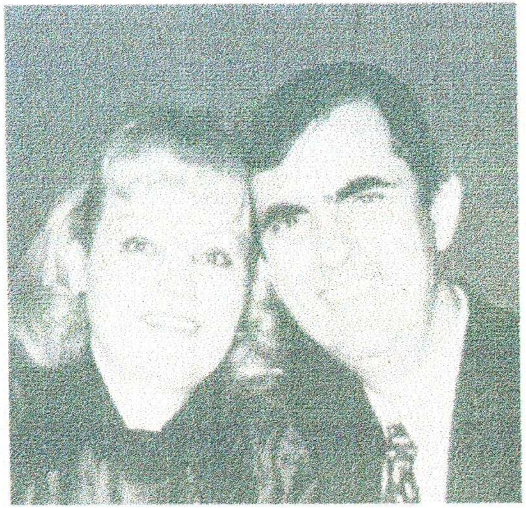
4. **Hommage à Debussy** for piano (1998) — 11'22"
   Scott Tinney
5. **Epiphany** for cello and piano (1994) — 10'53"
   Serban Nichifor and Liana Alexandra
6. **Choralis Anamorphoticus** for organ solo (1980) — 13'45"
   Florin Chiriacescu

Total playing time: 70'38"

Sound Engineer: Virgil Duțan

UCMR - ADA
072-969437
046-376567 **EUROSTAR** **Made in ROMANIA**

LIANA ALEXANDRA ȘERBAN NICHIFOR



chamber music

LIANA ALEXANDRA - composer, musicologist. Born at Bucharest in 1947.
Studies: University of Music from Bucharest; USIA Stipendium (1983).
At present: Professor at the University of Music from Bucharest, Doctor in Musicology, member of UCMR (Romania), GEMA (Germany), "Frau und Musik" (Germany), of ABI (U.S.A.), Vice-President of the Romania-Israel Association.
Compositions: 7 symphonies, 5 concertos for different instruments and orchestra, 3 operas, 1 ballet, 4 cantatas, chamber music, choral music a.s.o.
Composition Prizes: Laureate of the Romanian Academy, of the Romanian Composers' Union, of the international prizes from Dresden, Bilthoven, Amsterdam, Magadino, Beer-Sheva, "Who's Who in the World", Gedock-Mannheim, "Fanny Mendelssohn" - Unna, ISCM Mexico, Bucharest, Tel-Aviv.
Works played and recorded in Romania, Holland, Israel, U.S.A., Belgium, Austria, Germany, Italy, Poland, Spain, Cehia a.s.o.

ŞERBAN NICHIFOR - composer, cellist. Born at Bucharest in 1954.
Studies: University of Music from Bucharest and University of Bucharest (Theology Faculty); USIA Stipendium (1982).
At present: Professor at the University of Music from Bucharest, Doctor in Musicology, member of UCMR (Romania), SABAM (Belgium), Vice-President of the Romania-Belgium Association.
Compositions: symphonies, 3 operas, 4 cantatas, 1 oratorium, 1 piano-concerto, chamber, choral and electronic music.
Composition Prizes: Laureate of the Romanian Academy, of the Romanian Composers' Union, of the international prizes from Amsterdam, Tours, Evian, Athens, Toledo, Urbana-Illinois, Roma, Trento, Bydgoszcz, Hong-Kong, Leuven, Jihlava, Karlsruhe, Koln, Newtown-Wales.
Works played and recorded in Romania, Belgium, Holland, Austria, Italy, U.S.A., Greece, Spain, France, Germany, England, Poland a.s.o.

CONTACT: Liana Alexandra and Şerban Nichifor
Blvd. Eroilor Sanitari, 41, Parter, Ap. 1
76245 BUCHAREST, ROMANIA

Miwako Matsuki (Japan) is an international pianist, who has played in her country, in Europe, U.S.A. and Australia. She is very sensible and has an excellent technique. Her repertory is an impressive one, with classic and contemporary music. Sonata for piano solo (1993) is dedicated to Miwako Matsuki.

Ilse Maria Reich (Germany) is a very good organist and teacher. She has started her career in Romania and now she continues in Germany. She has had many concerts and recordings in Europe, has taken part at prestigious international festivals and her repertory is a very large one. "Consonances" V (1980) was dedicated to Ilse Maria Reich.

Scott Tinney (U.S.A.) is a remarcable pianist, who is specialized in contemporary music. He plays with much fantasy american and other composers, has had a lot of recitals and concerts in U.S.A and Romania. "Hommage à Debussy" for piano (1998) by Şerban Nichifor is dedicated to the brilliant performer Scott Tinney.

Florin Chiriacescu is organist at the National Orchestra of the Romanian Radio Society and has a great repertory, from ancient to contemporary music. He has had a lot of concerts and recordings in Romania and Europe. The composition "Choralis Anamorphoticus" for organ solo (1982) was dedicated to the excellent soloist Flori Chiriacescu.

DĂRUIRI

CREATII MUZICALE PE VERSURI DE **VICTOR BÂRLĂDEANU**

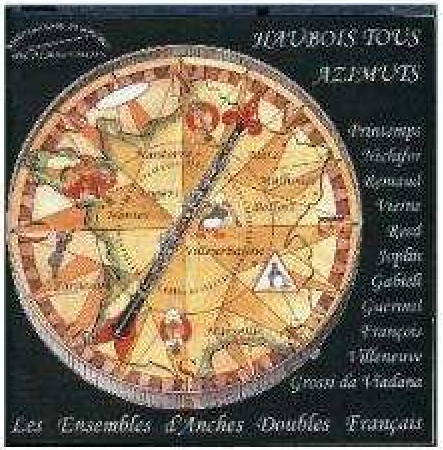
1. DĂRUIRI – Victor Bârlădeanu
2. GLASUL – Cantata biblică - Liana Alexandra
3. GALAXIA MEMORIEI – Madrigal dramatic – Doru Popovici
4. REMEMBER – Cantată - ȘerbanNichifor
5. IN MEMORIAM FUNDOIANU – Poem simfonic – Doru Popovici
6. PSALM DESPRE PSALMI – Victor Bârlădeanu – Fundal sonor
   Poemul simfonic Ierusalim – Liana Alexandra
7. CHALLENGER – Poem muzical - Șerban Nichifor

INTERPREȚI

(1-6) Victor Bârlădeanu; (2) Pompei Hărasteanu – bas, Liana Alexandra – pian, Șerban Nichifor – violoncel; (3) Corul Radio – dirijor Aurel Grigoraș; (4) Corul și orchestra Filarmonicii Craiova - dirijor Modest Cichirdan, dirijor cor Alex Racu – Solo Claudia Hangiuc; (5) Orchestra simfonică Radio - dirijor Ion Baciu, voce Georgeta Stoleriu; (7) Instrumente electronice Șerban Nichifor – recitatori L. Bălănuță, M. Ploae, R. Mihăescu, N. Iliescu, F. Medeleni, F. Călinescu, C. Bărbulescu, P. Moraru, Orchestra simfonică București – dirijor Florin Totan

CD realizat de STUDIOUL ELECTROSTAR
Maestru de sunet – Florin Duțan

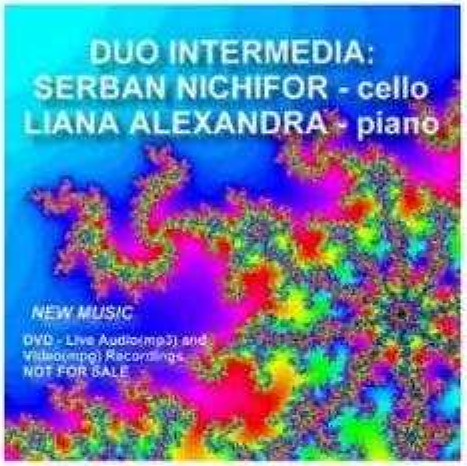



HAUBOIS TOUS
AZIMUTS
Printemps
Nichifor
Renaud
Vierne
Reed
Joplin
Gabrieli
Guernut
François
Villeneuve
Grossi da Viadana
Les Ensembles d'Anches Doubles Français




LIANA ALEXANDRA ȘERBAN NICHIFOR
chamber music


ADD
LIANA ALEXANDRA and ȘERBAN NICHIFOR
Liana Alexandra
1. Sonata for piano (1995)
2. Fantasy for cello and piano (1994)
Serban Nichifor and Liana Alexandra
3. Consonances V for organ solo (1988)
Șerban Nichifor
4. Hommage à Debussy for piano (1998)
5. Epiphany for cello and piano (1993)
Serban Nichifor and Liana Alexandra
6. Chorale Anamorphoticus for organ solo (1988)
Total playing time: 70'30"
Sound Engineer: Virgil Dajan
LCMR - ADA
EUROSTAR
Made in ROMANIA


DUO INTERMEDIA:
SERBAN NICHIFOR - cello
LIANA ALEXANDRA - piano
NEW MUSIC
DVD - Live Audio(mp3) and
Video(mpg) Recordings
NOT FOR SALE


Duo INTERMEDIA
Liana Alexandra and Serban Nichifor
Video CD
Music from ROMANIA and BELGIUM: César FRANCK,
Jacques LEDUC, Raoul DE SMET, Boudewijn BUCKINX,
Liana ALEXANDRA, Serban NICHIFOR


Duo INTERMEDIA
Serban NICHIFOR (cello), Liana ALEXANDRA (piano)
11 September 2005, "George Enescu" Festival
Works by
Antanas KUCINKAS, Cor DE GROOT,
Boudewijn BUCKINX, Doru POPOVICI,
Liana ALEXANDRA, Serban NICHIFOR,
Dwight WINENGER, Brian JENSEN,
Tyler CASTLETON, Mollie SHAFFER,
Lynn SHURTLEFF, Newell DAYLEY
VideoCD
Live Recording


NATIONAL UNIVERSITY OF MUSIC
BUCHAREST, ROMANIA
NUOVA MUSICA CONSONANTE -
LIVING MUSIC FOUNDATION Inc. (U. S. A.)
ANTHOLOGY (1990 - 2003)
on mp3
Artistic Directors:
LIANA ALEXANDRA
and
SERBAN NICHIFOR

NUOVA MUSICA CONSONANTE ANTHOLOGY
(1990-2003)
on mp3

- 1 -
NUOVA MUSICA CONSONANTE - BUCHAREST
NATIONAL UNIVERSITY OF MUSIC
Chopin Hall, 19-X-2000

HOLLAND

- 1.) TON DE LEEUW - *Apparences* for cello solo (14:34)
- 2.) LOUIS ANDRIESSEN - *La Voce* for cello solo (6:41)
- 3.) JAN VAN VLIJMEN - *Tombeau* for cello solo (19:07)
Serban Nichifor - cello

- 4.) ROB DU BOIS - *Sketch* for cello and piano (7:57)
- 5.) COR DE GROOT - *En Ut* for cello and piano (3:26)
Serban Nichifor - cello and Liana Alexandra - piano

- 2 -
NUOVA MUSICA CONSONANTE - BUCHAREST
NATIONAL UNIVERSITY OF MUSIC
Chopin Hall, 28-II-2000

JAPAN

- 1.) MAKOTO SHINOHARA - *Evolution* for cello solo (14:18)
- 2.) SATORU IKEDA - *Sonata* for cello solo (12:42)
- 3.) KEIKI OKASAKA - *Komposition A* for cello solo (13:25)
- 4.) REIKO MOROHASHI - *Preghiera* for cello solo (9:42)
- 5.) KAZU MUNAKATA - *Llueve I* for cello solo (10:50)
Serban Nichifor - cello

- 6.) JOJI YUASA - *Interpenetration* for 2 flutes (6:11)
Adrian Buciu and Toma Dan - flutes

- 7.) YORI-AKI MATSUDAIRA - *Co-Action I and II* for cello and piano (10:55)
- 8.) MICHIO MAMIYA - *Chiran Bushi* and *Ginzuru Bushi* for cello and piano (5:33)
Serban Nichifor - cello and Liana Alexandra - piano

- 3 -
NUOVA MUSICA CONSONANTE - BUCHAREST
GOETHE-INSTITUT BUCHAREST
2-XII-1992

GERMANY

- 1.) JOHANN SEBASTIAN BACH - *Aria* for cello and piano (6:17)
- 2.) PAUL HINDEMITH - *Phantasiestück in B-Dur Op.8 Nr.2* for cello and piano (11:51)
- 3.) WOLFGANG RIHM - *Grat* for cello solo (6:03)
- 4.) HEINO BECKER - *Spiel-Zeug Nr.18* for cello and piano (6:09)
- 5.) KARLHEINZ STOCKHAUSEN - *Klavierstück Nr.9* for piano solo (5:10)
- 6.) BERND A. ZIMMERMANN - *Vier kurze Studien* for cello solo (3:11)
- 7.) ANTON WEBERN - *Sonate* for cello and piano (2:08)
- 8.) ANTON WEBERN - *Drei Stücke* for cello and piano (2:03)
- 9.) SIEGRID ERNST - *Sieben Miniaturen nach japanischen Haiku*

for voice, cello and piano (12:05)
<u>Serban Nichifor - cello, Liana Alexandra - piano</u>
<u>and Vladimir Popescu-Deveselu - voice</u>
- 10.) URSULA GORSCH - *Carjo Samlero - Drei Duette für zwei Flöten* (4:20)
<u>Nicolae Maxim and Constanta Badaluta - flutes</u>

- 4 -
<u>NUOVA MUSICA CONSONANTE - BUCHAREST</u>

<u>U.S.A. (I)</u>

(AMERICAN CENTER - BUCHAREST, 14-X-1992)

- 1.) GEORGE GERSHWIN - *Prelude* for cello and piano (3:04)
- 2.) GEORGE CRUMB - *Dream Images* for piano solo (6:09)
- 3.) GEORGE CRUMB - *Fantasia* for cello solo (3:02)
- 4.) AARON RABUSHKA - *Doina* for cello and piano (4:12)
- 5.) SAMUEL BARBER - *Sonata for cello and piano* (excerpts) (3:00)
- 6.) DAVID KOBLITZ - *Rigor Vitus* for cello, trumpet and piano (1:45)
- 7.) STEPHEN MAYER - *Tom Thumb* for cello, trumpet and piano (2:51)
- 8.) CHARLES IVES - *2 Songs* for cello, trumpet and piano (5:25)
- 9.) BRIAN FENNELLY - *Tesserae II* for cello solo (11:31)
<u>Serban Nichifor - cello, Liana Alexandra - piano</u>
<u>and Ilie Voicu (trumpet)</u>

<u>ISRAEL</u>

(UNMB, 21-IV-1996)

- 10.) PAUL BEN-HAIM - *Canzona* for cello and piano (7:31)
- 11.) JOACHIM STUTSCHEWSCHY - *6 Israelian Dances* for cello and piano (10:05)
<u>Serban Nichifor - cello, Liana Alexandra - piano</u>

- 5 -
<u>NUOVA MUSICA CONSONANTE - BUCHAREST</u>
<u>(1995-2002)</u>

<u>BELGIUM (I)</u>

- 1.) CESAR FRANCK - *Panis Angelicus* for cello and piano (3:04)
- 2.) EUGENE YSAYE - *Grave* for cello solo (5:08)
- 3.) JACQUES LEDUC - *Trois Pièces* for cello solo (10:34)
- 4.) JACQUES LEDUC - *Elégie* for cello and piano (5:39)
- 5.) ANDRE LAPORTE - *C-isme* for cello solo (5:11)
- 6.) ELIAS GISTELINCK - *Song for Beatrice* for cello and piano (7:04)
- 7.) RAOUL DE SMEY - *Reflexie 1* for cello solo ((3:19)
- 8.) RAOUL DE SMET - *Log boek 1* for cello solo (15:23)
- 9.) RAOUL DE SMET - *Reminiscenties 3* for cello and piano (5:03)
- 10.) RAOUL DE SMET - *Nocturne* for cello and piano (9:10)
<u>Serban Nichifor - cello, Liana Alexandra - piano</u>

- 6 -
<u>NUOVA MUSICA CONSONANTE - BUCHAREST</u>
<u>(1995-2002)</u>

<u>BELGIUM (II)</u>

- 1.) LUCIEN POSMAN - *22* for cello solo (5:48)
- 2.) WALTER HUS - *Cadenza* for cello solo (9:00)
- 3.) BOUDEWIJN BUCKINX - *Naschrift* for cello and piano (4:06)
- 4.) BOUDEWIJN BUCKINX - *In de buurt van Neptunus* for cello and piano (9:08)

- 5.) BOUDEWIJN BUCKINX - *Ex Cello de Coelo* for cello and piano (11:34)
- 6.) BOUDEWIJN BUCKINX - *Concerto for Cello and Orchestra* (20:38)
Serban Nichifor - cello, Liana Alexandra - piano
Arad Symphony Orchestra,
Dorin Frandes - conductor

- 7 -
NUOVA MUSICA CONSONANTE - BUCHAREST

U.S.A. (II)

UNMB (6-XII-1999), American Center (16-X-2001)
and Romanian Athenaeum (26-V-2002)

- 1.) CHARLES NORMAN MASON - *The Artist and His Model*
for cello and tape (9:39)
- 2.) DOROTHY HINDMAN - *drowningXnumbers* for cello solo (12:31:)
- 3.) LIANA ALEXANDRA - *Incantations III* for cello and tape (12:10)
- 4.) DWIGHT WINENGER - *Structural Variations on Two Obscure Themes*
for cello solo (8:27)
- 5.) SERBAN NICHIFOR - *Issyhia II* for cello and tape (6:55)
- 6.) AARON RABUSHKA - *Les Strophes d'Orphée* for cello solo (10:08)
- 7.) RODNEY OAKES - *Fantasy for cello and electronics* (9:00)
Serban Nichifor - cello

- 8 -
NUOVA MUSICA CONSONANTE - BUCHAREST

U.S.A. (III)

UNMB, 8-III-2003 (concert-tr.13-14); 22
and 29-III-2003 (recordings-tr.1-12)

- 1.) SAMUEL WARD (arr.L.A.) - *America the Beautiful* (2:54)
- 2.) SERBAN NICHIFOR - *Amazing Grace Echo* (3:14)
- 3.) LIANA ALEXANDRA - *Welcome Rich* (5:54)
- 4.) LIANA ALEXANDRA - *Good Morning, Sue* (3:07)
- 5.) LUACINE CLARK FOX (arr.L.A.) -*Love one Another* (3:59)
- 6.) SERBAN NICHIFOR - *Four Mormon Songs* (3:06)
- 7.) JOHN J. MCCLELLAN (arr.L.A.) - *Sweet in the Work* (3:15)
- 8.) MORMON FOLKLORE (arr.S.N.) - *The Spirit of God* (2:35)
- 9.) LAURENCE LAYON (arr.L.A.) - *Create an Atmosphere* (1:51)
- 10.) GWEN M. CUNDICK (arr.L.A.) - *A Family is Forever* (2:30)
- 11.) T. CASTETON (arr.S.N.) - *Perfect Love* (3:46)
- 12.) CHERIE CALL (arr.S.N.) - *Promises I Keep* (3:28)
- 13.) S. PETERS (arr.S.N.) - *Fearless Heart* (with voices) (4:04)
- 14.) CHERIE CALL (arr.S.N.) - *Promises I Keep* (with voices) (4:03)
Susan McClellan - flute, Liana Alexandra - piano,Serban Nichifor - cello (1-12),
T. J. Love - soprano, Mary Lubic - mezzo-soprano (13-14)

- 9 -
NUOVA MUSICA CONSONANTE - BUCHAREST
(1992-2002)

FRANCE

- 1.) CLAUDE DEBUSSY - *Sonate* for cello and piano (p.I-II) (8:17)
- 2.) FRANCOIS BOUSCH - *Trois Miniatures* for cello solo (6:27)
- 3.) MAURICE RAVEL - *Habanera* for cello and piano (2:54)

VARIA

- 4.) GASPAR CASSADO - *Sonata* for cello solo (12:10)

- 5.) ANTANAS KUCINKAS - *A la Maria* for cello and piano (3:09)
- 6.) PIOTR LACHERT - *Te ne ricordi ?* for cello solo (10:29)
- 7.) MAREK KOPELENT - *Karrak* for cello and piano (7:41)
- 8.) HEITOR VILLA-LOBOS - *Piece* for cello and piano (3:08)
- 9.) PIOTR I. TCHAIKOVSKY - *Pezzo Capriccioso* for cello and piano (6:07)
Serban Nichifor - cello, Liana Alexandra - piano

- 10 -
NUOVA MUSICA CONSONANTE - BUCHAREST
(BUCHAREST, GENT, ANTWERPEN - 1999-2000)

ROMANIA (I)

- 1.) LIANA ALEXANDRA - *Fantasia* for cello and piano (12:43)
- 2.) LIANA ALEXANDRA - *Five Sequences* for cello and piano (7:55)
- 3.) ADRIAN POP - *Cadenza* for cello solo (5:30)
- 4.) ADRIAN MOCIULSCHI - *Anamnesis* for cello and piano (2:58)
- 5.) NICOLAE COMAN - *Monodia* for cello solo (5:06)
- 6.) NICOLAE COMAN - *Canto* for cello and piano (2:14)
- 7.) CORNELIU DAN GEORGESCU - *Gemini* for piano solo (4:12)
- 8.) DORU POPOVICI - *In Memoriam Tristan Tzara* for cello and piano (7:07)
- 9.) SERBAN NICHIFOR - *Conceptofonia* for cello and piano (9:42)
- 10.) SERBAN NICHIFOR - *Epifania* for cello and piano (10:43)
Serban Nichifor - cello, Liana Alexandra - piano

- 11 -
NUOVA MUSICA CONSONANTE - BUCHAREST
(BUCHAREST, CLUJ, PESCARA, ANTWERPEN - 1996-2002)

ROMANIA (II)

- 1.) LIANA ALEXANDRA - *Chant d'amour de la dame à la licorne*
for soprano, cello and piano (24:23)
- 2.) LIANA ALEXANDRA - *The Voice* for bass, cello and piano (11:24)
- 3.) SERBAN NICHIFOR - *Oration* for soprano,cello and piano(6:16)
- 4.) SERBAN NICHIFOR - *Invocatio* for cello and piano (5:51)
- 5.) SERBAN NICHIFOR - *Amazing Grace Echo*
for cello and piano (3:16)
- 6.) LIANA ALEXANDRA - *Melody* for cello and piano (3:04)
- 7.) LIANA ALEXANDRA - *Jerusalaim Shel Zahav*
for cello and piano (2:51)
- 8.) LIANA ALEXANDRA-SERBAN NICHIFOR - *Improvisation*
***on Byzantine Themes* for cello and piano (3:10)**
Georgeta Stoleriu - soprano, Pompei Harasteanu - bass,
Serban Nichifor - cello, Liana Alexandra - piano


FILARMONICA
« GEORGE ENESCU »
Sala mică a Ateneului
Duminică 18 mai 2008, ora 19
VIDEO MUSIC
Recital Duo Intermedia
ȘERBAN NICHIFOR - violoncel
LIANA ALEXANDRA - pian
Vizualizari de
Ryan Geiss, Stephen Malinowski și Lucian Wischik (SUA)
Program
Liana Alexandra - Călătoria Spiritului - p. a.
Interludiu CyberArt:
Variațiuni de Liana Alexandra
Sticky Dances de Serban Nichifor
Șerban Nichifor - Anamorphoses - p. a.
Concert realizat cu sprijinul
Nuova Musica Consonante
Living Music Foundation (SUA)
timpul liber
Bucuresti
SAPTE SERI
Flavorade
Biletele și abonamentele se vând la casa Ateneului, marți - vineri, ora 12 - 19, sâmbătă, ora 16 - 19, tel. 315.68.75



Liana Alexandra with Gold Medal for Romania 2008
from American Biographical Institute



Liana Alexandra and Serban Nichifor

sueliaser/friendship
lianaalexandra/classic_blue
serbannichifor/classic_blue
novacons2001/classic_blue

New Attractions:

"Cries from Earth to Heaven" by Serban Nichifor -- dedicated to Holocaust Survivors and Remembrance Network - iSurvived.org

Copyright (c) by Holocaust Survivors and Remembrance Network, Forget You Not Project & Network, NatureQuest Publications, PO Box 381797, Cambridge, MA 02238-1797, U.S.A.,
http://iSurvived.org

Email: Contact@iSurvived.org

Midi: http://isurvived.org/SerbanNichifor-music.html

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movies sites:



Video Concerts
Liana Alexandra
Symphony #4
Cristian BRANCUSI - conductor
Romania Radio Orchestra



Video Concerts
Serban Nichifor
Solo Cello
Structural Variations
by Dwight Winenger

The ASF sound clip cited below, although not immediately available for audition, may be heard by arrangement with the webmaster.

Sound Clip:

Serban Nichifor: ***"Epiphany"*** *for cello and piano (1994) [10:53]*

Serban Nichifor, cello; Liana Alexandra, piano

clip properties: epiphany.wma [1-min.][125 KB]

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Background music is "Morgana Rag"
for Rhodes Piano by Serban Nichifor © 2004

NUOVA MUSICA CONSONANTE

LIVING MUSIC FOUNDATION (USA)

EUROPEAN CONFERENCE OF PROMOTERS OF NEW MUSIC

Délégation Wallonie-Bruxelles à Bucarest

UNIVERSITATEA NATIONALA DE MUZICA BUCURESTI

Sala 54, Joi 9 Noiembrie 2006. Ora 14

MUZICA CONTEMPORANA WALLONIE-BRUXELLES

Conferinta sustinuta de

DANIEL SOTIAUX

Delegat Wallonie-Bruxelles

Coordonarea artistica:
Prof. univ. Dr. Liana ALEXANDRA
Conf. univ. Dr. Serban NICHIFOR

NUOVA MUSICA CONSONANTE

LIVING MUSIC FOUNDATION (USA)

EUROPEAN CONFERENCE OF PROMOTERS OF NEW MUSIC

Délégation Wallonie-Bruxelles à Bucarest

UNIVERSITATEA NATIONALA DE MUZICA BUCURESTI

Sala "GEORGE ENESCU" Sambata 9 Decembrie 2006,ora 19

Sub Inaltul Patronaj al Excelentei Sale
Domnului PHILIPPE ROLAND
Ambasadorul Regatului Belgiei

Portret Componistic
JACQUES LEDUC

Interpreteaza

SERBAN SOREANU, OCTAVIAN RATIU,
CORINA BOLOLOI, VINICIU MOROIANU,
MONICA REPANOVICI, IOANA DELIORAN,
BOGDAN DULU, RADU CLIPA,
FLORINA PETRESCU,RODICA MILEA,AMELIA ILIESCU,
ANSAMBLUL DIXTUOR - TEODORA DUCARIU,
SIMONA SINDRESTEAN, CONSTANTIN AMARANDEI,
ION ENACHE, CRISTIAN BORCAN

Coordonarea Artistica
LIANA ALEXANDRA si SERBAN NICHIFOR



FILARMONICA « GEORGE ENESCU »

Sala mică a Ateneului | 29 ianuarie 2008, ora 19

NMC

NUOVA MUSICA CONSONANTE - LIVING MUSIC FOUNDATION (USA)

În stil latino-american...

Cvartetul de chitare "Contrapunctus"

HANELORE MOCANU, GABRIEL BROȘTEANU, CĂLIN GRIGORIU, RADU MICULIȚA

Program

Heitor Villa-Lobos	Aria din Bachianas Brasileiras nr. 5
Jacques Leduc	Tango - p. a. a.
Raoul De Smet	Brabo-Tango - p. a. a.
Paulo Bellinati	Baiao de Gude
Maximo Diego Pujol	Suite Buenos Aires
Kurt Weill/David Webber	Zuhälterbalade - p. a. a.
Boudewijn Buckinx	Tango - p. a. a.
Șerban Nichifor	The Last Tango - p. a. a.
Celso Machado	5 Piezas Populare Brasileiras
Maximo Diego Pujol	5 Piezas Artesanales

Biletele și abonamentele se vând la casa Ateneului, marți - vineri, ora 12 - 19, tel. 315.68.75

NUOVA MUSICA CONSONANTE

LIVING MUSIC FOUNDATION (USA)

DANIEL PEARL WORLD MUSIC DAYS

UNIVERSITATEA NATIONALA DE MUZICA BUCURESTI

Marti 7 Octombrie 2008, ora 15, Mediateca

PROIECT
VISUAL MUSIC MARATHON

Lucrari in prima auditie de:

Gerhard Daurer, Vishal Shah,
Adam Stansbie, Fran Hartnett,
Dennis H. Miller, Stephanie Maxwell,
Michaela Eremiasova, Jean Detheux,
Jean Derome, Freya, Mike Winkelmann,
Chiaki Watanabe, Tristan Perich,
Sylvia Mincewicz, Harvey Goldman,
James Bohn, Eva Toth,
Gyorgy Kurtag Sr., Gyorgy Kurtag, Jr.,
Arie Stavchansky, Per Boland,
Semiconductor-Ruth Jarman & Joseph Gerhardt,
Liana Alexandra, Serban Nichifor

LIANA ALEXANDRA

SINTAXE OMOFONE TONALE (2005)

Editura Universitatii Nationale de Muzica



LIANA ALEXANDRA

ANALIZE POLIFONE TONALE

2006

Duo INTERMEDIA

Liana Alexandra and Serban Nichifor

Video CD

Music from ROMANIA and BELGIUM: César FRANCK, Jacques LEDUC, Raoul DE SMET, Boudewijn BUCKINX, Liana ALEXANDRA, Serban NICHIFOR









Duo INTERMEDIA
Serban NICHIFOR (cello), Liana ALEXANDRA (piano)
11 September 2005, "George Enescu" Festival
Works by
Antanas KUCINKAS, Cor DE GROOT,
Boudewijn BUCKINX, Doru POPOVICI,
Liana ALEXANDRA, Serban NICHIFOR,
Dwight WINENGER, Brian JENSEN,
Tyler CASTLETON, Mollie SHAFFER,
Lynn SHURTLEFF, Newell DAYLEY
Video CD
Live Recording


DUO INTERMEDIA:
SERBAN NICHIFOR - cello
LIANA ALEXANDRA - piano
NEW MUSIC
DVD - Live Audio(mp3) and
Video(mpg) Recordings
NOT FOR SALE

Welcome

to the 2007 Visual Music Marathon! The Marathon received over 300 works from 34 countries for its open call, and we are excited to be able to present the very best of those today. We are also screening works chosen by our two principal guest curators, Bruce Wands of the School of Visual Arts and New York Digital Salon, and Larry Cuba of the Iota Center, plus several "historic" works on 16 mm film. These will be complemented by other pieces from a number of invited guest artists and by live video performances by Brian Knoth and Jeff Mission.

The works on the Marathon represent a vast range of approaches to "visual music," from pieces in which the images and music are directly tied by the sharing of parameters, to those in which the images "interpret" the music (or vice versa), to works where the visuals are edited in tight synchrony with cues in the music. (In her excellent article found elsewhere in this booklet, Maura McDonnell of Trinity College, Dublin, explores the background of visual music in great detail.) All of these approaches can result in interesting and compelling compositions, and we hope that you will find many works of interestamong the 120 pieces presented today.

This event would not have been possible without the efforts of a number of people. I would like to thank Professors Ann Steuernagel and Isabel Meirelles of Northeastern University for assisting in the selection of works from the open call. Thanks also to Sung-Joo Kim, director and programmer of Animpact, Korea, for his programming suggestions. I would also like to thank Cindy Keefer of the Center for Visual Music for her expert advice on the planning and production of the event.

Thanks also to Maureen Ton, who designed all online and print materials for the event, and Arthur Rishi, who provided enormous help with the promotion and production of the show. I would also like to thank Andrew Scott for setting up and maintaining all IT systems for the Marathon and Anthony DeRitis, Chair of the Music Department at Northeastern, for his early and invaluable support. Finally, a nod to Eric Chasalow of Brandeis University, who conceived the original "marathon" concept in conjunction with a music program for the 2000 Cyberarts festival.

With best wishes,
Dennis Miller, Artistic Director
2007 Visual Music Marathon

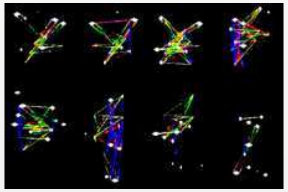
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Sean Capone, single frame from *The Plain Silvery Side of This Disc* (2006)

VARIATIONS 4, 2006
5:00, World Premiere

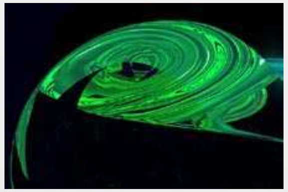
Liana Alexandra
Romania
lianaalexandra@gmail.com
www.geocities.com/lianaalexandra/classic_blue.html



Computer Music with MAM software visualisations.

Ocean, 2005
2:00

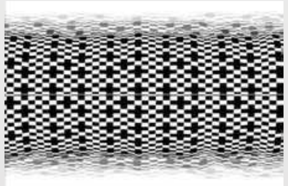
Geer DuBois
USA
geerdubois@gmail.com
http://geerdubois.com



In waking life my mind processes thought patterns before I can articulate my ideas through speech. Often times, my thoughts loose some of their meaning when I describe them with words. When I have dreams my mind generates thought patterns that have no verbal translation. Because dreams are entirely within my own mind, I can never misrepresent them to myself with words. So what do my dreamscapes look like? The environment in this film is not a representation of my dreams. The piece is an allusion to the far-reaching experiences of the sleeping mind.

1/3 (one over three) vol.1, 2006
7:12, World Premiere

chiaki watanabe, images
Tristan Perich and Sylvia Mincewicz
USA/Japan
chiaki@vusik.net
www.vusik.net/



concept and visuals: chiaki watanabe sound: tristan perich & sylvia mincewicz *1/3* is an audiovisual ensemble with lo-fi and minimalist aesthetics. The ensemble experiments with one-bit as an art expression based on one-bit technology. The emphasis is on using a single bit of information such as one-bit color, one-bit code and a one-bit note. In the title, 1 stands for one bit, 3 stands for the number of audio and visual inputs (one video from a laptop and two sound sources from custom-made electronics and electronic violin effects). *1/3* explores the essence of simplicity as the art of complexity with human - machine interactions. The piece takes live audiovisual media to new limits of depth, dimensions and scale with one-bit expression. *1/3* was premiered in NY June 2006 with support from Experimental TV Center Presentation Fund, the New York State Council on the Arts and media The Foundation.

Another Kind of Blues, 2005
5:05

Immersions
with Emile Tobenfeld
USA
emile@foryourhead.com
www.foryourhead.com



The Immersions Ensemble is an improvising ensemble which balances visuals and music. The musicians perform facing the screen so they can respond to the projected images while the video artist (Emile Tobenfeld -- performing under the stage name Doctor T) responds to the music. Doctor T prepares a largeamount of visual material on DVD, and improvises with 4 DVD players, 3 video mixers and a percussion controller. The performances are free improvisations for visualist and musicians. *Another Kind of Blues* is an excerpt from an Immersions performance that took place on Dec. 17, 2005, at Artists At Large Gallery in Hyde Park, MA. The musicians for this performance were Dean Stiglitz, electro flute; Romana Herboldsheimer, hammered dulcimer; Bob McCloskey, reeds and percussion; and Glynnis (Dragon Woman) Loman, cello. Immersions 2005 is an hour long DVD-R excerpted from three Immersions performances, and available for $15 (ppd. in USA), payment by PayPal.

Sunspot, 2005
2:20

George Stadnik
USA
stadnik@erols.com
www.photonlightguitars.com

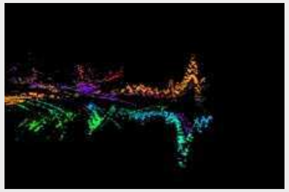


Sunspot is a digital lumia composition that evokes and expands upon Liquid lens and laser Lumia experiments I conducted in the 1970's.

HOUR 6
3pm - 4pm

Erev Shel Shoshanim / Kate & Rose's, 2007
5:25, World Premiere

Nathaniel Resnikoff
USA
ned@resnikoff.com
ned.resnikoff.com



Two traditional melodies are arranged and performed by Heathen Creek. The visualization reveals much of the fine structure of the violin solos.

Tunnel Vision, 2006
4:00

Janene Higgins, images
Elliott Sharp
USA
myrakoob@echonyc.com
www.echonyc.com/~myrakoob



A rhythmic reverie between the stations.

Well (live), 2006
7:58

Michael Carter, images
Upside Down Umbrella
USA
michael@sunshine.tc
http://michael.sunshine.tc



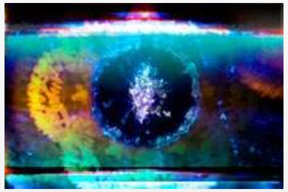
A sound can't be grasped in the hand; a note can't be held between the fingers. But it cannot be disputed that both are real. Music has no substance or material, yet it exists. So convincing is the existence of music that it extends beyond the performer, creating environments and coloring space; Music "sets the tone" and "sets the mood." *Well (live)* came into existence as the result of a performance/collaboration with Upside Down Umbrella. It is the visualization of one characteristic of music; It is the result of one take. Here, video of the room in which a performance of *Well* is taking place is captured and manipulated. The result is the "mood of the room" made visible - The invisible visualized.

Continued

Cortex, 2005
9:15

Mike Almond, images
Mathew Adkins

England
m.adkins@hud.ac.uk
mathewadkins.co.uk



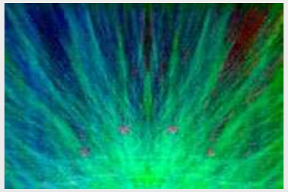
In *Cortex* we first hear the disembodied voice of a 'cyber-innocent' experiencing the rush of entering cyberspace for the first time followed by an initial burst of rhythmic excitement. At this stage the vocal samples are almost unadulterated. As the piece progresses, the 'cyber-innocent' accumulates information, viruses, and other digital detritus floating around cyberspace. This is reflected in the vocal samples becoming more and more distorted. By the end of the piece virtually all sonic traces of the original 'cyber-innocent' have vanished replaced by a newly constructed digital personality...an avatar... and so to the second part of the trilogy. *Cortex* was commissioned by the GRM for the Présences Électronique Festival February 2005.

HOUR 7
4pm - 5pm

INFINITE SONG, 2006
14:40, World Premiere

Serban Nichifor

Romania
serbannichifor@gmail.com
www.geocities.com/serbannichifor/classic_blue.html



Music: Serban NICHIFOR (Romania)
Visualizations with "MilkDrop_104" plug_ins : Ryan GEISS (USA) -
Email: guava@geisswerks.com ;
URL: http://www.geisswerks.com/

Anima, 2006
3:45

Jim Grafsgaard, images
PJ Tracy

USA
jimgrafsgaard@gmail.com
www.mnartists.org/jim_grafsgaard_pj_tracy



A short journey through an imaginary microbial sea. Visuals adapted from a painting by Jim Grafsgaard, composed to music written and performed by P.J. Tracy.

Kyoto Bells, 2006
10:52, World Premiere

Wilfried Jentzsch

Germany
wilfried.jentzsch@t-online.de



This piece is structured by the processed sounds of a small Japanese bell Furin. It begins with a single tone which leads the musical structure more and more dense and finally reaches the noise. The various stages of processed sounds between the single tone and the noise bridge the two components. A square shape which is colored with blue and white structures the visual part geometrically. The energy and the spectra of the sound modify the shape and the lightness of color to transform the square object generating in real time.

Destellos, 2001
5:37

Elsa Justel

Argentina/France
ejustel@club-internet.fr



Destellos (Sparkle) (5'37) (2001) "As in a reverie, the objects separate from their sense to become poetry". The idea of the project is to give life to the sparkle in different materials. Metal, glasses, ice, will travel in time and space by means of computer animation. There is also a play with sensations of fragility and transparence. The music plays the same notions by using recorded sounds of the same materials. In fact, the discourse is lead by the music which guides the development and underlines the sense of colour.

Liaisons, 2005

Jean Detheux, images
Jean Derome

Belgium/Canada
jeand2@mac.com
www.vudici.net



This abstract film, full of rich colours and textures, was created thanks to an inventive use of digital technology. It grew out of an unusual process of interchange between the painter Jean Detheux and the composer Jean Derome. The result is a rare meeting of images and music. What we get is an intense meditation on a world in constant renewal, where every form that emerges is immediately engulfed by the next one. It constitutes a sort of diptych with the film *Rupture*, which follows.

whisper, 1997

Jim Ellis, images
Aksak Maboul

USA
resonateperception@hotmail.com
www.emsh.calarts.edu/~jim

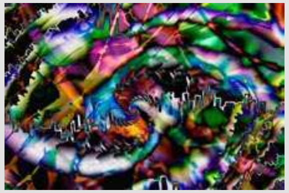


search bright blinding try to speak apologies thanks ashamed proud one word of many to loved ones to strangers this whisper

Release!, 2007
10:13, World Premiere

Sylvia Pengilly, images
Michael Rhoades

USA
spengilly@charter.net
mrhoades@perceptionfactory.com
webpages.charter.net/spengilly
www.perceptionfactory.com

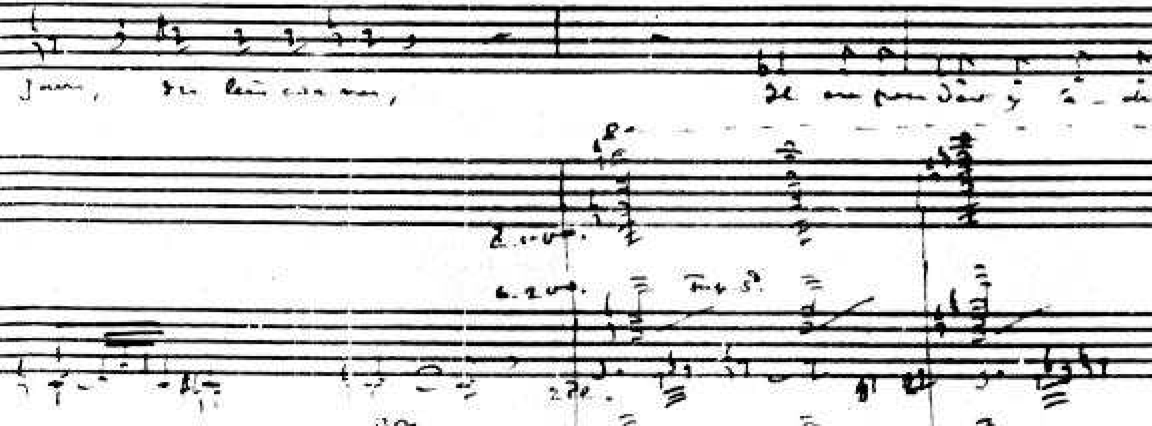


When Michael Rhoades sent me a .wav file of *Release!* I loved it immediately. It is a joyous rollercoaster ride through an exciting landscape of violently contrasting timbres, dynamics and rhythms with surprises around every corner. I was also highly intrigued by the visual beauty of the composite waveform, which contained shapes I had never seen before, including lines and dots, in addition to the regular spiky shapes. The video was created by extracting segments of the waveform, processing and animating them visually, then synchronizing them with the music they represent. It is, therefore, a very tangible manifestation of "Visual Music."



Serban Nichifor

THE HERMETICISM OF DEBUSSY



Serban Nichifor

THE HERMETICISM OF DEBUSSY

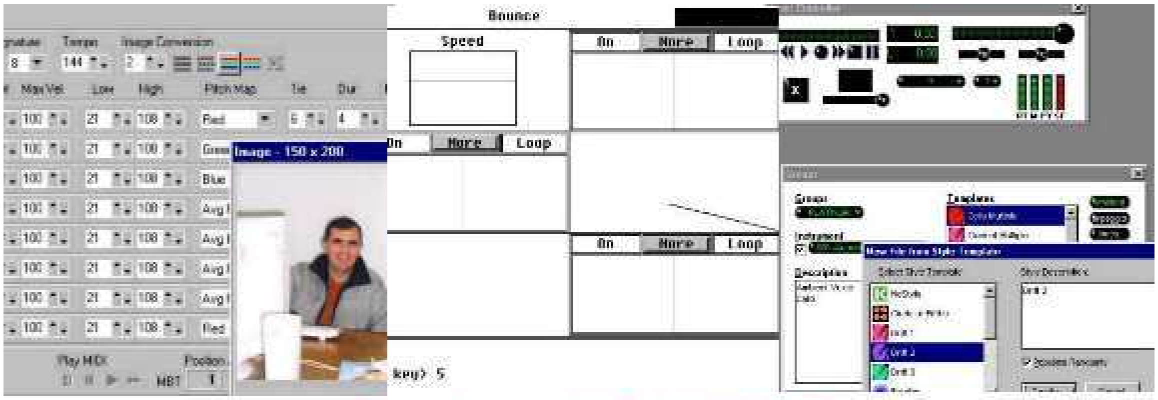
- Virtual Book -

01.) THE HERMETICISM OF DEBUSSY (research)

02.) LE MARTYRE DE SAINT-CLAUDE DEBUSSY (opera)

Bucharest (Romania), 2006

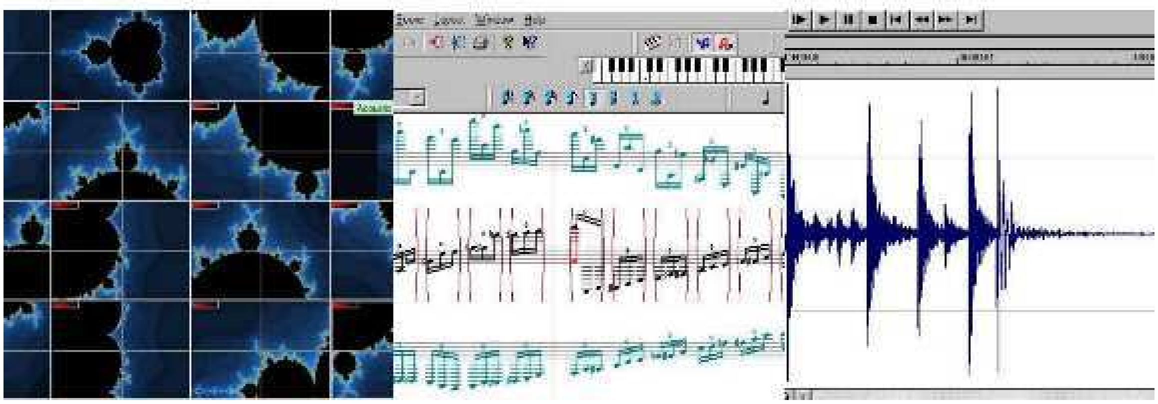
ISMN 000.46.37.65.67



Serban NICHIFOR

INTRODUCERE IN COMPUTER MUSIC

INTRODUCTION TO COMPUTER MUSIC



Thank you so much for sending me your updated Introduction to Computer Music. It is a great achievement, and will be of much use to your students and people working in the field. Congratulations.
BARRY SCHRADER
Professor - CALARTS: California Arts School of Music

Dear Serban,
Thank you very much for sending your book. I appreciate it very much.
BEN BIERMAN
Professor - Center for Computer Music at Brooklyn College

Conf. univ. Dr. Serban NICHIFOR

REPERE INTR-O ANALIZA HOLISTICA A POSTMODERNISMULUI MUZICAL

Synopsis I

UNIVERSITATEA NATIONALA DE MUZICA BUCURESTI
Octombrie 2006

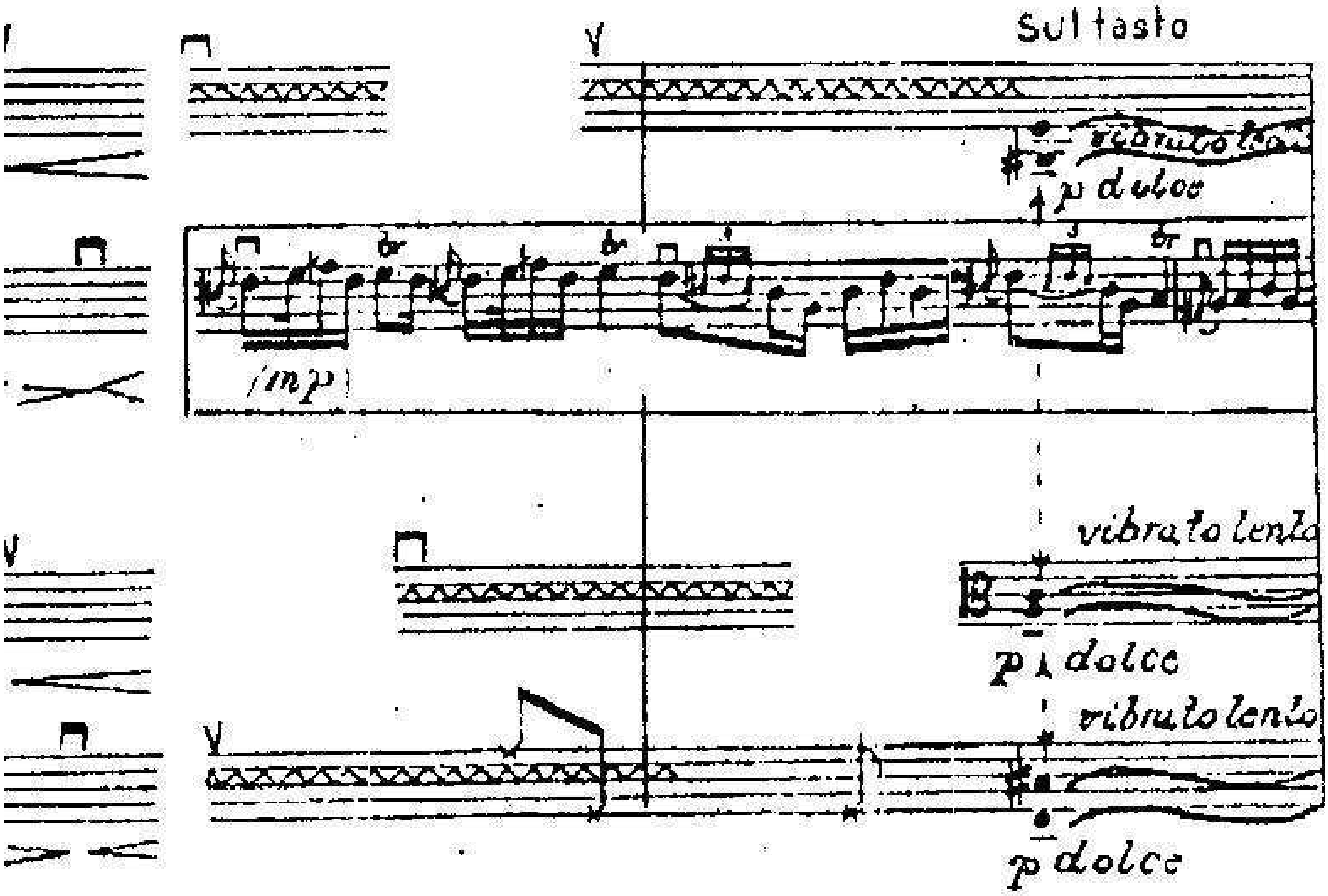
ŞERBAN NICHIFOR

IPOSTAZE ALE MUZICII DE CAMERĂ



CHAMBER MUSIC HYPOSTASIS

UNIVERSITATEA DE MUZICĂ
BUCUREŞTI, 2000



Serban NICHIFOR

INTRODUCERE IN FENOMENOLOGIA CVARTETULUI DE COARDE

ISMN 000.46.37.65.67

Prof.Dr. Serban NICHIFOR
National University of Music Bucharest

THE IMPORTANCE OF THE CHAMBER MUSIC GENRE IN THE PERSPECTIVE OF THE CULTURAL DEVELOPMENT OF EUROPE (speech)

- *SYLLOGISM* –

- ***Major Premise*: *the complexity of the genre*;**

- ***Premise - min.1*: *the prestigious baroque, classic, romantic, modern, and postmodern repertory*;**

- ***Premise - min.2*: *the accessibility of the genre* – a.) in the *public perspective*; b.) in the *economical perspective* (relating to the production, distribution, and consumption of goods and services);**

- ***Premise - min.3*: the *open configuration of the genre* – a.) relating to the *ensemble structure*; b.) relating to the *interactive live-electronic music* / *live-computer music* / *Internet chamber music experiments* (for example, the *"SoundWIRE"* research project - http://ccrma.stanford.edu/groups/soundwire/);**

- ***Premise - min.4*: the application in the curriculum of the *new analysis systems* : the *Schenkerian Analysis*, the *Phenomenology-based Analysis*, and the *Computer Analysis software projects* - for example, *"MaMuTh"* (http://flp.cs.tu-berlin.de/MaMuTh/) , and *"Wavesurfer"* (http://www.speech.kth.se/wavesurfer/) – see APPENDIX;**

- ***Premise - min.5*: the interferences with *complementary musical genres* (*opera, symphonic, choral, vocal, jazz, pop, folk, rock, new age*), with *video productions (*example: *chamber music with real time visualizations – like fractal structures from the Mandelbrot Set)*, and with some *experimental applications* (*therapy, genetic music* , etc.).**

CONCLUSIONS (*"E Pluribus Unum"*)

- ***C.1*** - **The application of a *synchronized european curriculum* in the field of the chamber music course, leading to graduation and to the integration of the students in the so abundant musical activities – in connection with the *intra-* and *extra-european experiences*.**

- ***C.2*** – **The importance of the *contemporary musical styles (in postmodernism – process, minimal, spectral, ambient, new consonant, new age, visual, fractal, genetic, psybient music, etc.)* in the chamber music repertory of the students (ca 33%) – in connection with the traditional repertory (ca 66%), in a feedback process.**

- **C. 3 – *The autonomy of the chamber music professor* (his right of self-government, in connection with the Bologna documents) - particularly interested in developing *an outstanding curriculum* (that integrates *musical instruction/ chamber coaching* with *creative presentation/ selected chamber performances*) in order to produce *distinguished and - in fact ! - innovative musicians for the future*. The educational chamber music program integrates also *master classes* of some important artists.**

- **C.4 – In the *evaluation of the musical performance* the purpose is *"to examine the effects of rating scale instruction on self-evaluation accuracy among student musicians"* (apud Nathan B. Kruse, *"The Effect of Instruction on Sixth Grade Band Students' Abilities to Self-Rate Etude Performance"*,Michigan State University, School of Music, http://www.rider.edu/~vrme/v8n1/vision/VRME_Submission.Kruse.pdf.). *"Results indicated that rating scale instruction was more effective than no rating scale instruction in helping students improve self-rating accuracy (…) Rating scale instruction may not only benefit students' self-evaluation accuracy, but may also be a practice strategy toward improving students' independent musicianship."***

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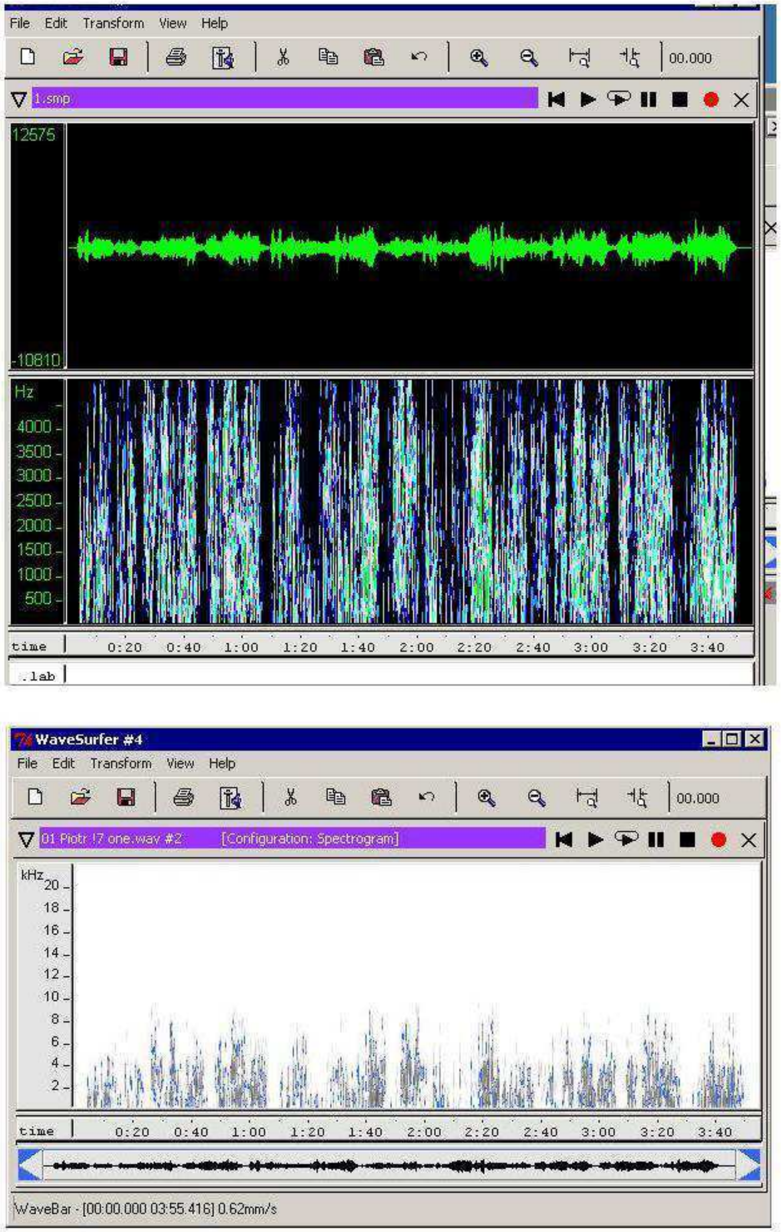
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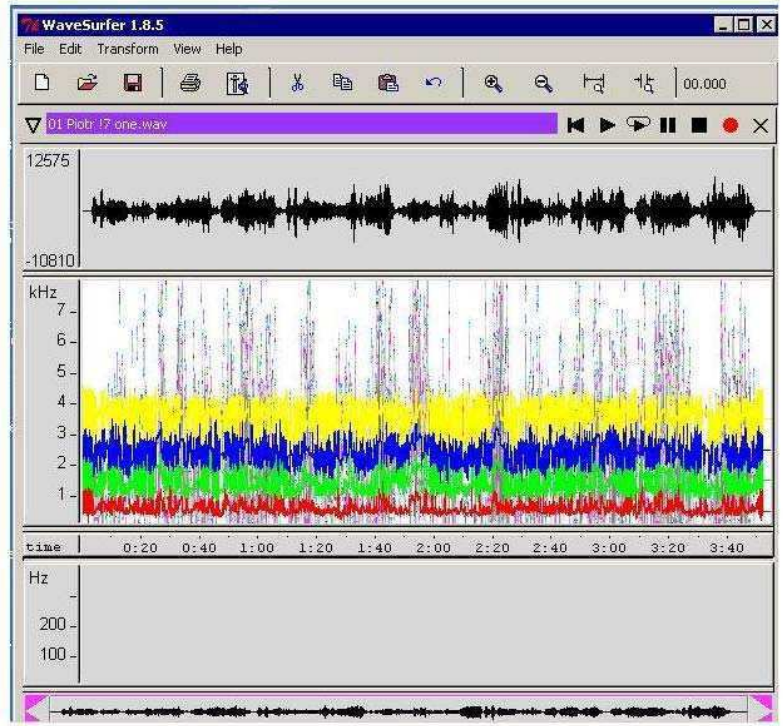
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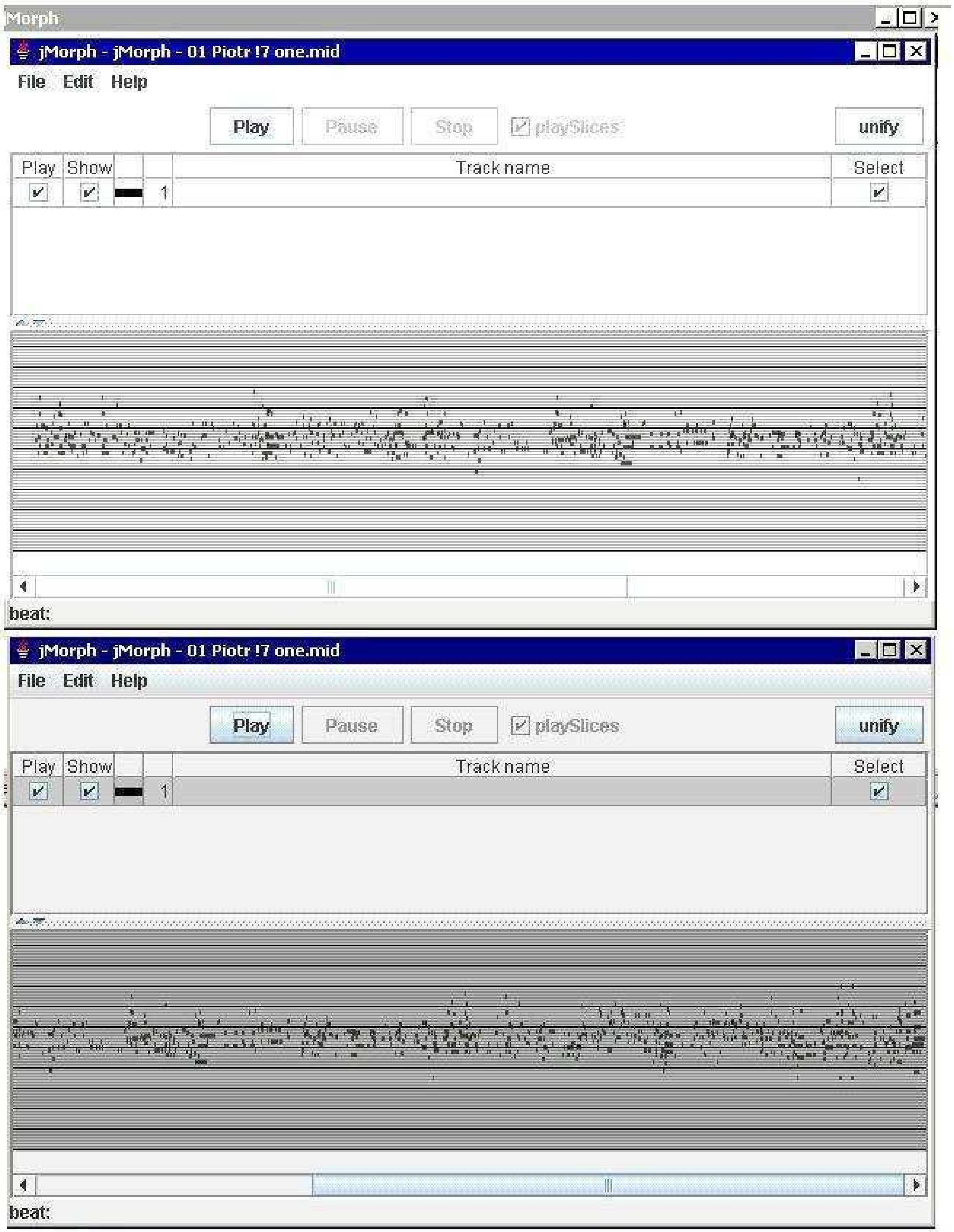
APPENDIX: Example of Computer Analysis in the Chamber Music Course



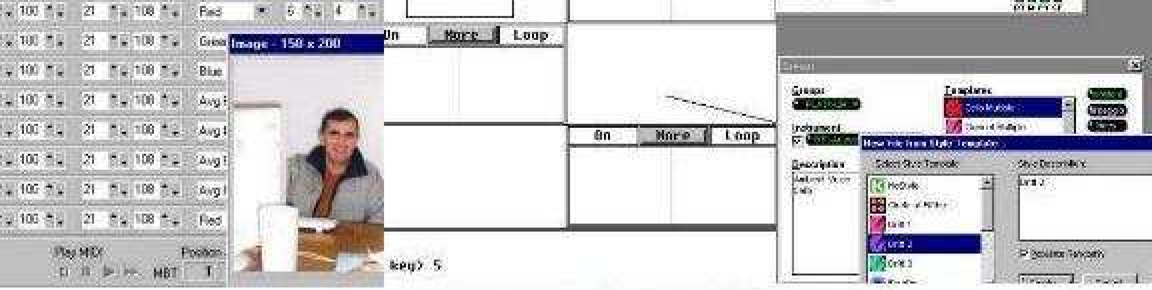
Piotr Lachert - Sonata 17 - part 1
Wavesurfer Software Analysis a&b



Piotr Lachert - Sonata 17 - part 1
Wavesurfer Software Analysis c



Piotr Lachert - Sonata 17 - part 1
jMorph Software Analysis



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Conf.univ.Dr. Șerban NICHIFOR

MUSICA CAELESTIS

-Anamorfotica Sacrului in Arta Sunetelor –

(Tratat de muzicologie comparată)

* 2000 *

JOHANN SEBASTIAN BACH

DIE KUNST DER FUGE

THE ART OF FUGUE

BWV 1080 (1750)

Arrangement for Guitar Quartet
Serban NICHIFOR (2006)

JOHANN SEBASTIAN BACH

DIE KUNST DER FUGE
THE ART OF FUGUE

Arrangement for Guitar Quartet

Serban Nichifor, 2006



Sala mică a Ateneului
Marți 29 ianuarie 2008, ora 19

În stil latino-american...

Cvartetul de chitare
CONTRAPUNCTUS

HANELORE MOCANU
GABRIEL BROŞTEANU
CĂLIN GRIGORIU
RADU MICULIȚA

Program

Heitor Villa-Lobos - Aria de la Bachianas Brasileiras nr.5
Jacques Leduc - Tango - p. a. a.
Raoul De Smet Brabo - Tango - p. a. a.
Paulo Bellinati - Baiao de Gude
Maximo Diego Pujol - Suite Buenos Aires

Pauză

Kurt Weill/David Webber - Zuhälterbalade - p. a. a.
Boudewijn Buckinx - Tango - p. a. a.
Şerban Nichifor - The Last Tango - p. a. a.
Celso Machado - 5 Piezas Populares Brasileiras
Maximo Diego Pujol - 5 Piezas Artesanales



HANELORE MOCANU, născută în 1984, a studiat la Liceul de artă din Ploieşti, absolvind în 2006 clasa de chitară la Universitatea Națională de Muzică din Bucureşti. A obținut premii la olimpiada de muzică din 2000 şi la concursul internațional „George Georgescu" (1999, 2000, 2001, 2002). În prezent urmează studii de master la UNMB, secția muzică de cameră şi la Facultatea de comunicare şi relații publice în cadrul Şcolii Naționale de Studii Politice şi Administrative Bucureşti.

GABRIEL BROŞTEANU, născut în 1983 la Craiova, a studiat la liceul de muzică din oraşul natal şi apoi la Universitatea Națională de Muzică din Bucureşti, secția chitară. A obținut premii la olimpiadele naționale de muzică - edițiile 1996, 1997, 1998, 1999 - şi la concursurile desfăşurate în 2001 la Bucureşti şi la Tulcea. În prezent urmează studii de master la UNMB.

CĂLIN GRIGORIU, născut în 1981 la Tulcea, este absolvent al secției de chitară la Universitatea Națională de Muzică din Bucureşti (2006), la clasa prof. Ion Mihăiescu. În timpul studiilor a făcut parte din formația „Guitareria", iar în prezent urmează studii de master la specializarea muzică de cameră, la clasa conf. univ. dr. Şerban Nichifor şi este membru al cvartetului „Contrapunctus". Chitaristul cântă în diverse formații de muzică cultă, dar şi de muzică pop, aplicând tehnici de chitară acustică şi electrică şi îmbinând stilurile clasic, jazz, country, rock, blues.

RADU MICULIȚĂ, născut la Deva, în 1983, este absolvent al secției de chitară la Universitatea Națională de Muzică din Bucureşti. A obținut Premiul I la festivalul internațional de la Sinaia (2001), premiul I la concursul „George Georgescu" (1999, 2000) şi Premiul III la concursul „Eduard Pamfil" (2003). A participat la cursuri de măiestrie susținute de chitariştii Ricardo Gaen, Carlo Marchione, Costas Cotsiolis, Costin Canelis, Joaquin Clerch. În prezent este profesor de chitară şi urmează studii de master la UNMB.


GEORGE
ENESCU
2007/09/13 20:53


GEORGE
ENESCU
2007/09/13 20:55

AMBASSADE DE BELGIQUE

Bucarest, le 19 mai 2008

Monsieur le Professeur,

Je viens d'apprendre qu'il a plu à sa Majesté le Roi Albert II, Roi des Belges, de vous élever au rang d'Officier de l'Ordre de la Couronne, ordre national créé en 1897, afin de vous exprimer la reconnaissance de la Belgique pour votre éminente contribution à la recherche musicale et au rapprochement de nos élites culturelles dans le domaine de la musique classique contemporaine notamment, laquelle contribue grandement à la promotion de nos relations bilatérales.

J'aurai le plaisir de vous remettre personnellement votre décoration à l'occasion d'une cérémonie où plusieurs personnalités du monde politique, universitaire et culturel seront également honorées.

Cette cérémonie se tiendra en ma Résidence, probablement pendant la première quinzaine du mois de juillet.

Je vous inviterai, le moment venu, à m'indiquer les quelques amis et collègues que vous souhaiteriez associer à cet événement.

Je vous prie de croire, Monsieur le Professeur, à l'expression de ma très haute considération.

Philippe Roland
Ambassadeur de Belgique en Roumanie



ROYAUME DE BELGIQUE

BREVET

Sur la proposition du Ministre des Affaires étrangères,

il a plu à SA MAJESTE LE ROI ALBERT II,

en reconnaissance des services rendus,

de conférer par arrêté royal du 29 avril 2008,

la décoration d'

OFFICIER DE L'ORDRE DE LA COURONNE

à Monsieur Şerban NICHIFOR,

de nationalité roumaine,

Professeur à l'Université de Musique de Bucarest,

compositeur.

Le Ministre
des Affaires étrangères,

Karel DE GUCHT



Liana Alexandra MORARU





Serban NICHIFOR





The

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does hereby recognize that

Liana Alexandra-Moraru

has been appointed a Founding Member of distinguished standing and has been conferred with an honorary appointment to the

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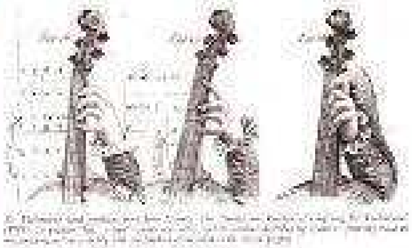
Date

July 23, 2008














Dr. SERBAN NICHIFOR

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Susan McClellan, Liana Alexandra, Serban Nichifor

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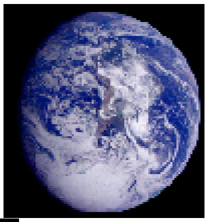
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Late-breaking Music News...

Member news

Welcome to New members

The following Member News announcements/opportunities arrived during the inopportune period between hard-copy issues. We have put them online so our online visitors will not miss the opportunities these announcements afford:

1. The Music of

H. Leslie Adams

News Update--
(**Thursday, July 31, 2008**)



Adams, H. Leslie. "Offertory." In: King of Kings. (Anthology of organ works, Vol. I). Comp. anc
James Abbington. Chicago: GIA Publications, 2008.

============================

"Love Rejoices: Songs of H. Leslie Adams" [2nd ed.; Darryl Taylor, tenor]
/www.amazon.com
cdbaby.com

MP3 Download:
www.greatindie.com

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www.towerrecords.com

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"Twelve Etudes"
[Maria Corley, pianist]
imaramusic.com
cdbaby.com

MP3 Download: /www.greatindie.com

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www.amazon.com

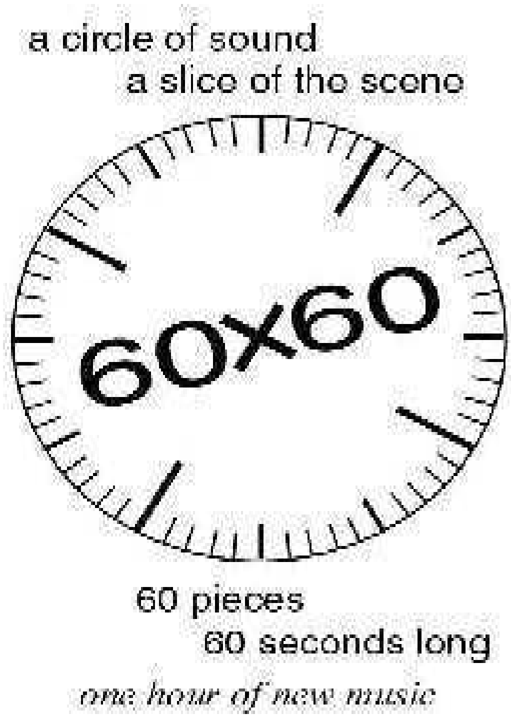
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2.

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Chris Pasles of the LA Times writes abo
Rob Voisey and the 60x60 project:

www.calendarlive.com/music

See also: Fly Global Music Culture Mag
written by Anne Cammon:

www.fly.co.uk/fly

and...

MySpace realm:

www.myspace.com/60x60

www.myspace.com/voxnovus60x60proj

www.myspace.com/60x60cd

www.myspace.com/robvoisey

2006 Midwest Minutes includes 60 60-second works by 60 composers:

Count them...sixty (60)
composers

Aaron Acosta
Brian Allen
Dwight Ashley
Jeremy Baguyos
Marita Bolles
Nils Bultman
Nicolas Buron
Christopher Cook
David Cubberly
Lucio Cuellar
Brad Decker
Ian Dicke
Greg Dixon
Mark Eden

Monroe Golden
Arthur Gottschalk
Richard Hall
James Hegarty
Stuart Hinds
Lynn Job
Cory Kasprzyk
Michael Khoury
Gary Knudson
HyeKyung Lee
Patrick Liddell
Stan Link
Don Malone
Charles Norman Mason
Deborah Monroe

Sean O'Neill
Thomas Park
Colin Pool
Carmel Raz
Steven Ricks
John Ross
Stephen Rush
Bill Ryan
David Sartor
Brian Schorn
Mozhgan Shahidi
Rachel Slusarczyk
Alex Templ
Balie Todd
Joseph Vogel

Timothy Dwight Edwards
Ivan Elezovic
Doug Geers
Scott Gendel
Michael P. Geraci
Michele Gillman
David Morneau
Jeff Myers
David Newby
Judith Newby
Lewis Nielson
Robert Voisey
Andrew Walters
Justin Writer
Cherilyn Young
and ~chromatik_d_zabu.tmp (coll

The Opening Concert will also feature [un] wired by Jesse Allison, John Fillwalk and Keith Koth

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2003 Project premiered:
New York City Premier
UNDER St. Marks
94 Saint Marks Place, between 1st Avenue and Avenue A
basement space, East Village, Manhattan, New York

Composers and their works:

1. Hiromi Abe *Guess 01*
2. Aaron Acosta *Traffic Under 60*
3. Norman Adams *Partial precept*
4. John Allemeier *Skrit*
5. Nery Pedro Bauer *Junior Machine #01*
6. Vladimir Beluntsov *A minute weight*
7. Charles Berry *Passing Gas*
8. Scot Brickman *Signature: Peace*
9. George Brunner *Radio Play*
10. David Campbell *The Sputnik Diary*
11. Eliot Carson *love hurts*
12. David Claman *Loomings*
13. Andy Cohen *rim at x (rat mix)*
14. Douglas Cohen *Welcome*
15. Noah Creshevsky *Try*
16. Stephen Decesare *Moondance*
17. Derek Devore *System Activated*
18. Michael Edgerton *A Little Watter, man*
19. Daniel Eichenbaum *Car Accident*
20. Mikado Endo *Where am I?*
21. Elaine Fine *Imagine Happiness*
22. Wesley Fuller *Aegean blue*
23. Matias Giuliani *Un Siglo, un minuto*
24. Gerado Perez Giusti *Mini-A-Tura*
25. Gordon Green *Birds*
26. David Hahn *Goo Mee*
27. James Hegarty *Reset: 59.5*
28. Norbert Herber *Trak News Agency*
29. David Evan Jones *Writing Out Loud*
30. Michael Kinney *One Minute of listening pleasure*
33. Tom Lopez *Moth*
34. Eric Lyon *Molten Statues*
35. Eugene Marlow *48 Rows in One Minute*
36. David Evan Mooney *Ducks in Motion*
37. Samy Mousa *Papa*
38. Marco Oppedisano *The End is Near*
39. Terry Winter Owens *Disclavier-Das Klavier*
40. Maggi Payne *60 Spin*
41. Mark Petering *Life Cycle*
42. Gene Pritsker *Junk Fragment*
43. Aaron Rogier *Going*
44. James Romig *Fragment*
45. Josh Ronsen *brkekexkoaxkoax*
46. Marianna Rosett *Two-Part Invention*
47. Philip Schuellser *Peptyde Hallucinatione*
48. Coa Schwab *Miniature 01*
49. Eric Schwartz *the electronic music revolution will most certainly be televised with the five part harmony, full orchestration, and all the phenomena*
50. Andrew Shapiro *Coda Piece*
51. Judith Shatin *Glimmerings*
52. Juan Solare *nice noise*
53. Allen Strange *shadow boxer*
54. Benjamin Thigpen *nous n'avons qu'un espair au monde*
55. Eldad Tsabary *Lost-Salvage-Divined*

31. Mary Jane Leach *Dido Remembered*
32. Stan Link *Cavatina from an Imaginary Opera*

56. Michael Vernusky *The Singularity*
57. John Villec *Glassbur*
58. Robert Voisey *ripples in sand*
59. Christopher McWard *Dance, Truman, Dance.*
60. Dwight Winenger *rnd.snd.bas*

3.

More about H. Leslie Adams

(There may be some repetition from #1 above.)

Opera North, Pennsylvania's only African American Opera Company, cordially invites you to "Blake", the second presentation of An African American Triptych on Saturday, **April 12th** at 8:00 pm, at the Trinity Center for Urban Life, 2212 Spruce Street in Philadelphia.

==============================

"Love Rejoices: Songs of H. Leslie Adams"
[2nd ed.; Darryl Taylor, tenor]
www.amazon.com
cdbaby.com
MP3 Download:
www.greatindie.com

www.towerrecords.com

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"Twelve Etudes"
[Maria Corley, pianist]
imaramusic.com
cdbaby.com
MP3 Download:
www.greatindie.com

www.amazon.com

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HOMEPAGE: www.hleslieadams.com

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africlassical.blogspot.com

BLAKE was given two notable excerpt performances following its VOX Showcase presentation. On November 7, 2006 THE BLAKE SUITE was featured on the Chamber Music Live Series at Queens College, Flushing New York, and on January 3, 2007 at the Schomburg Center in New York City. The latter presentation, by Avava Artists, was the official opening concert for the 52nd Annual Convention of the National Opera Association Convention.

The opera tells the story of young love, forced separation and the search for true love in the antebellum South prior to the Civil War. It also depicts the quest for freedom during those turbulent times in America. The opera, when performed in its entirety, is in four acts with a running time of about two and a half hours.

Adams' works are increasingly gaining in visibility and audience and critical acclaim. The composer recently did a week-long residency at **Morehouse College, Atlanta, Georgia,**

(February, 2007) which culminated in a concert of his art songs and music from a new drama with music, "Slaves." An all-Adams concert was also presented by the **East Cleveland, Ohio Public Library in the Greg Reese Performing Arts Center** (January, 2007). ###

On January 7, 2006 the **National Opera Association** awarded its **Lift Every Voice Legacy Award** to Composer H. Leslie Adams.

The event took place in Ann Arbor, Michigan at the Four Points Hilton Hotel, which hosted NOA's 51st Annual Convention.

Adams was present to receive the award, and earlier in the week participated in a Panel of Composers and Impresarios discussing the "Future of Opera in America."

His song group, "Daybirth, " on texts of Joette McDonald, was the topic of a scholarly paper presented by Gail Robinson, with McDonald also present.

Adams accompanied Robinson on "Lullaby Eternal," a song from "Daybirth" at the paper presentation and again, at the request of the Convention, as a finale to the final session: a banquet which featured winners of the vocal competitions held during the convention.

Adams award reads, "The National Opera Association presents this 'Lift Every Voice Legacy Award' to H. Leslie Adams; January 7, 2006." ###

- Maestro Aurelio de la Vega presented an illustrated lecture on his music April 19, 2006, at the Institute for Cuban and Cuban-American Studies of the University of Miami, Florida. The title of the lecture is "A Long Musical Journey." The illustrated lecture was given in connection with an on-going international celebration of his 80th anniversary. For reservations, phone (305) 284-2822.

- ## Rodney Oakes In Concert

I am enclosing the announcement of my solo concert on April 29. Although I have performed off and on over the past few years, I have not presented a solo concert of my original music in about 14 years. I decided it was time to share some of my more recent works in an intimate setting.

The room at Alvas is quite nice. It is a small venue, seating only 60. I hope I can fill it for this performance!

I have created what I believe to be some interesting works recently. I am especially excited about the Blue Bridge, a work for MIDI trombone and DVD. The material is the Vincent Thomas Bridge and its recent lights.

I hope to finish another work for MIDI trombone and DVD, Variations on The Krakow Fanfare. The material dates back to 1241, and am pleased with the progress I am making with this piece.

Thanks for letting me share with you information about this event.

Rod Oakes

Rodney Oakes In Concert

Original Music for the Trombone and Electronics
April 29, 2006
8:00 PM
Rosalie & Alva's Performance Gallery
1417 W. 8th Street
San Pedro, CA 90732
Ten dollar admission

Tickets and information available at (800) 403- 3447

- Irwin Swack's work, "*Profiles*" for clarinet, violin and cello, was performed at Weill Recital Hall at Carnegie Hall, Sat., Mar. 4, at 2:00 p.m.

- FOR IMMEDIATE RELEASE

February 1, 2006, Verona, New Jersey - Subito Music Corporation has acquired the catalog of Seesaw Music from the family of the late Raoul Ronson. Subito will retain the Seesaw name and imprint on the entire catalog, which consists of over 3600 works by more than 300 composers.

Seesaw Music Corporation was founded in New York City by Mr. Ronson in 1964 to create a place for the serious music being created at the time. Subito President Stephen Culbertson states: `Seesaw Music was one of the first `print-on-demand` publishers, before that term became current. There are many works with a long performance history, as well as gems that we hope to re-introduce to the concert music community. We are pleased to be able to keep the entire catalog intact and available. We hope to add new works to the catalog as well as modernize the distribution system by using current technology and adding online ordering capabilities.`

Acquisition of the Seesaw catalog marks a period of unprecedented growth and expansion for Subito Music Corporation, which recently assumed distribution for the Subito print catalog, the CD Sheet Music 2.0 product line, and several other series including Large Print Music and The Digital Editions.

From its inception in 1980, Subito Music Corporation has been a leader in the concert music publishing industry. Informed by over 125 years of combined experience, SMC is a full-service music publisher, featuring a roster of world-class composers among its list of exclusive artists, and offering typesetting and printing, promotion, rental, sales, distribution and copyright administration services for composers and publishers. In addition, SMC

consistently identifies creative and practical uses for digital technology, with initiatives ranging from digital sheet music delivery and short-run print-on-demand capabilities, to its innovative distribution and promotion agency services and e-commerce functionality.

###

Subito Music Corporation
60 Depot Street
Verona, NJ 07044
tel: (973) 857-3440
fax: (973) 857-3442
www.subitomusic.com

Subito contacts

Stephen Culbertson, President - sc@subitomusic.com

David Murray, Publishing Manager - dbm@subitomusic.com

Bill Rhoads, Promotion Director - branda@subitomusic.com

Patricia Kotsambas, Customer Service Manager - pak@subitomusic.com

- Dear Maestro WINENGER,

I have the great pleasure to send You my new composition "Song of Mars", inspired by a very beautiful, a fantastic picture realized by the NASA in this extraordinary American mission to Mars. In fact, the background of this music (the "objective" like organ sounds) is a conversion of the attached "jpg image" to "midi sounds" (with the "MIDImage" software), and the melody is my "subjective" contribution...

With the best wishes,
Faithfully Yours,
Dr. Serban NICHIFOR

Song of Mars by Dr. Serban Nichifor

(Click the image to audition.)

Dear Maestro WINENGER,
It gives me great pleasure to send You (on MIDI file) also a new wonderful composition of Liana ALEXANDRA : RHYTHMS. I like this music !

With the best wishes,
Faithfully Yours,
Serban

- **Reviews about NUOVA MUSICA CONSONANTE - LIVING MUSIC FOUNDATION 2003 (Computer Music from U.S.A., Belgium, Italy, England and Romania), for the Bucharest magazines "Actualitatea Muzi," (January 2004) and "Observator Cultural" (January 2004).**

With our highest regards,
Liana ALEXANDRA & Serban NICHIFOR

Update: February 1, 2004:

Dear Maestro WINENGER,
I have the pleasure of sending you my compendium "INTRODUCTION TO COMPUTER MUSIC" - for my course at the National University of Music in Bucharest. In fact, this is an INTRODUCTION TO MUSIC OF THE UNITED STATES because Computer Music - this marvelous genre - is 99 % AMERICAN MUSIC !!!
The text is in Romanian, but with numerous English Expressions. In Chapter A (Chronology), I have inserted some information about you and the your magnificent LIVING MUSIC FOUNDATION.
Yours faithfully,
Serban NICHIFOR

Note to the reader: email copies of this compendium in Romanian are available from the webmaster

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- ## Jose' Salazar:

Jose' Salazar was presented in concert in New York City at the Weill Recital Hall, at **Carnegie Hall**, on **March 26, 2006**.

- Here is the new program of the **Composers Colloquium** I am organizing at our UNI since 1996.

With my regards.

Violeta Dinescu

Carl von Ossietzky Universitdt Oldenburg
Fakultdt III
Musik

Kammermusiksaal (A-11)
Ammerldnder Heerstra_e 114-118

Komponisten Colloquium
SS 2003
Musik unserer Zeit

25.4.2003
- 18.00 Uhr -

Gertrud Meyer-Denkmann (Oldenburg)
Zur Gleichzeitigkeit verschiedener Musikkulturen
2.5.2003

.00 Uhr -

Peter Machajdmk (Bratislava/Berlin)

23.5.2003
- 18.00 Uhr -

Juliane Klein (Berlin)
- in Kooperation mit Oh-Ton Oldenburg -
30.5.2003
- 18.00 Uhr -

Daniel Rothman (LA/USA)
Gast: David Smeyers (Klarinette)
- in Kooperation mit Radio Bremen -
6.6.2003
- 18.00 Uhr -

Lars Graugaard (Kopenhagen/Ddnemark)

20.6.2003
- 18.00 Uhr -

Peter Schleuning (Oldenburg)
Schleunings Flvtenzirkus.
F|nf Flvten bilden eine Faust: Musikwissenschaft am Limit

27.6.2003
- 18.00 Uhr -

Insa Oertel: Der Komponist Gustavo Becerra-Schmidt (Chile/Oldenburg)
- Vortrag in Anwesenheit des Komponisten -
Gast: Ljuba Markova (Klavier)
4.7.2003
- 18.00 Uhr -

Mihaela Vosganian (Bukarest/Rumdnien)
und
-20.00 Uhr -

Diana Simon und Rucsandra Popescu (Bukarest)
Gesprdchskonzert

- Dear Dwight,

I am very happy to send you information about my new opera premiere in Oldenburg and also the program of the composer colloquium I am organizing at the UNI since 1996.

With my regards,
Violeta

Info Erindira
Oldenburgisches Staatstheater, Kleines Haus
Erindira
Kammeroper von Violeta Dinescu nach Gabriel Garcia Marquez
Musikalische Leitung: Eric Solin
Regie: Mascha Pvrzgen
Ausstattung: Cordelia Matthes

Erindira: Anja Metzger
Grossmutter: Christina Ascher
Ulysses: Paul Brady
(sowie Marit Risnes, Ute Biniass, Alwin Kvlblinger, Brian Joyce, Toshihiko Matsui, Anthony Gardner)

Kartenbestellung
Tel.: 0441 / 2225 111
Fax: 0441 / 2225 221

Sa., 16.11.2002, 20:00 Premiere
Do., 21.11.2002, 20:00
Mi., 04.12.2002, 20:00
Mi., 11.12.2002, 20:00
Sa., 21.12.2002, 20:00
So., 12.01.2003, 20:00
Sa., 18.01.2003, 20:00
Do., 23.01.2003, 20:00

Am Sonntag, 3. November um 17 Uhr findet die Einf|hrung in das St|ck und die Inszenierung statt.
weitere Information unter www.oldenburg.staatstheater.de

W|stenwind, Orangenduft und Gr|nes Blut ERENDIRA □ Oper von Violeta Dinescu nach einer Novelle von Gabriel G. Marquez
B|hnenbild-Detail

Eine phantastische Novelle voller poetischer Bilder und magischer Anspielungen bildet die Vorlage f|r eine Oper mit einer zwischen Realitdt und Traumwelt oszillierenden Handlung. Magische Rdume aus s|damerikanischen Bilderwelten werden beschworen. Die Musik des Kammerorchesters bildet eine eigene Welt. Sie bebildert die Handlung nicht, sondern spinnt selber verschiedene Handlungsstrdnge fort. Sie symbolisiert das ;Unterwegs-Sein+ von Erindira, ihr Suchen und die Offenheit des Endes. ;Der Klangraum meiner Musik verdndert sich stdndig □ wie Treibsand. Man kann in ihm versinken, wenn man selbst nicht schnell genug ist.+ (Violeta Dinescu) Eine Musik, die nicht der Untermalung dient, sondern die der Magie der Geschichte eine eigene, poetische Ebene hinzuf|gt.
Premiere

16.11.2002
20.00 Uhr
Kleines Haus

• **David Manson**'s Indie label **isospin labs** has released two CDs that you may be interested in if you like innovative and adventurous music.

Fluid Motion is a jazz quintet featuring saxophonist **Sam Rivers**, a true legend in the jazz realm. The recording is a balance between structure and freedom. **CD Baby** has some excerpts in mp3. www.cdbaby.com/fluidmotion

Visions is a compilation of performances from the EMIT series. The music ranges from free jazz to electronic and experimental. It is "music for the strong of ear" featuring **Peter Kowald, Evan Parker, Sam Rivers, Amy Denio, Day & Taxi, Eugene Chadbourne, Davey Williams, Pamela Z, Daniel Carter** and other artists. www.cdbaby.com/cd/emit

The recordings are available via **CD Baby, NorthCountry and Wayside**.

Thanks for your support of creative music!

David Manson
EMIT
www.emitseries.org
mansond@email.spjc.cc.fl.us

• **Vivian Adelberg Rudow**'s full orchestra music SPIRIT OF AMERICA was premiered on Friday, **July 12, 2002**, 7:00 PM performed by the **Chesapeake Orchestra, Jeffrey Silberschlag** conductor, during a FREE River Concert Series at St. Mary's College, St. Mary's City, Maryland.

Adelberg Rudow and friends conducted in the audience during audience participation sections of SPIRIT OF AMERICA.

The River Concert Series, a set of festive high quality outdoor concerts, draws approximately 4,000 people per concert. The variety of styles of music professionally performed, good food, the beautiful waterfront setting, create a unique music experience.

For more information about the River Concert Festival and directions, see the **web site:** www.smcm.edu/rcs

For more information from the composer: **phone** 410-889-3939, **E-mail:** VivianAR@jhu.edu

• **Liana Alexandra**'s paper on **the Living Music Foundation**, presented on Friday, **5 April 2002**, at the **National University of Music of Bucharest** on the occasion of their annual festival of the faculty of Composition, Musicology, and Pedagogie was well-received and will be published in a cultural review to be reproduced in part here.

•

Sent: Friday, May 03, 2002 1:46 PM
Subject: "Living Music" by Liana Alexandra

Dear Sir,

I have the honour to present my article intitled "Living Music" published at the review OBSERVATOR CULTURAL this week (nr.114). You can see this article on www.observatorcultural.ro

Sincerely yours,
Liana Alexandra lianaalexandra@pcnet.ro

- Member News - **Joseph Pehrson** - 4/01/08

• The Composers Concordance would like to announce a new video on YouTube by our co-director, Joseph Pehrson.

YouTube

It's a piece called "Spinner" and it is here shown at the Moscow Composers' Union. The piece is for clarinet, bassoon, viola and cello (2007) and it was also performed in Moscow as part of the "Jurgenson Salon" on March 22, 2008.

Performers are Alexander Filatov, clarinet, Sergei Grashchenkov, bassoon, Anastasia Ponochevnaya, viola and Lydia Zinchenko, cello...

• Joseph Pehrson recently had two performances of his *Spectral Harmony* for saxophone and French horn by Jean Luc Darbellay's group, the "Spectral Ensemble" in Bern Switzerland and Mulhouse, France March 15 and March 17, 2002.

• In addition, his work *Three Pianopieces* will be performed by pianist Jeffrey Jacob, of George Crumb notoreity at New York University on April 29, 2002 at Loewe Theatre. Mr. Jacob will also be recording the piece commercially this Summer.

• Two additional pieces by Pehrson will be featured this Spring which use electronics and which are in unusual tuning systems. On Saturday, May 25th, 2002 Pehrson's *Blackjack* for trombone and electronics in the just intonation "Blackjack" scale will be played by Chris Washburne, trombone on Johnny Reinhard's American Festival of Microtonal Music at the Roulette performance space in New York.

• The Composers Concordance will be presenting another unusual work in an alternate tuning for viola and electronics on Thursday, May 30, 2002 with Olivia Koppell, viola.

• In addition to these concert works, the Pulse Ensemble Theatre is presenting Shakespeare's *The Tempest* using Pehrson's music, and his arrangements of Renaissance "standards" in a run from April 17, 2002 through May 12, 2002. This is the second time this theatre company has presented *The Tempest* with Pehrson's music.

• **Serban Nichifor** presented a recital of **Solo Cello music** during the International Festival **NEW MUSIC WEEK** in Bucharest, Romania, held in **May 2002**.

"LIVING MUSIC FOR CELLO"
- Interferente Romano-Americane -
(Serban NICHIFOR - cello)

The program consisted exclusively of music by American and Romanian members of **The Living Music Foundation**:

- Dwight WINENGER (USA): "Structural Variations on Two Obscure Themes" pentru violoncel solo (p.a.)
- Liana ALEXANDRA: "Incantatii III" pentru violoncel si banda magnetica (p.a.a.)
- Charles Norman MASON (USA): "The Artist and His Model" pentru violoncel si banda magnetica (p.a.)
- Serban NICHIFOR: "Isihia II" pentru violoncel si banda magnetica (p.a.a.)
- Rodney OAKES (USA): "Fantasy for Cello & Electronics" (p.a.)

• **Cellist Craig Hultgren** performed a solo program of seven world premieres on a **Nov. 18th, 2001** program for **Artburst** at the Unitarian Church of Birmingham, Alabama.

This contemporary performance featured both acoustic and electronic works created for him. The works cover a broad panorama of visions and voices from the last three years surrounding the change of the century.

- ***H7yx□a*** for cello, speaking cellist & tape by Sherban Nichifor (Roumania)
- ***Only Four*** for solo cello by Charles Knox (Atlanta)
- ***After Hours*** for violoncello & tape by Kurt Carpenter (Sterritt, AL)
- ***Structural Variations on Two Obscure Themes*** for solo cello by Dwight Winenger (California)
- ***The Ninth Wave*** for cello & computer generated tape by Robert Scott Thompson (Atlanta)
- ***Lavender Slumber*** for solo cello by Andy Delikat (Birmingham)
- ***Waltzes for Capone*** for cello & digital electronics by Matthew Marth (Olympia, WA)

The concert was an enormous success as testified to by the following review:

Birmingham News/Today
Entertainment News

Hultgren uses novel cello to set surrealistic tone

11/20/01

MICHAEL HUEBNER
News staff writer

Artburst's challenging season of cutting-edge music, dance and theater continued Sunday night at the Unitarian Universalist Church. Cellist **Craig Hultgren**, Birmingham's leading cultivator of new music, provided the acoustic and electronic instruments. Seven composers furnished the compositions, most of which were world premieres.

Hultgren has networked widely in his quest for innovative music, and for this concert he came up with some gems. Starting off with **Robert Scott Thompson's *"The Ninth Wave,"*** Hultgren unveiled his new electronic cello a bodyless stick figure of an instrument that he used to great effect accompanying a bed of ghostly sound masses from the two speakers flanking him. Distant voices and seascapes echoed through the hall in a vaguely melodic, thoroughly engaging framework.

Romanian composer **Serban Nichifor**'s ***"Hyxía"*** is steeped in ritual, the cello and vocals (the cellist is required to sing in Hebrew, Greek, Latin and English), successfully bridging Eastern orthodoxy and Western Christianity through an evocative array of pre-recorded sounds and cello harmonics. For "After Hours," Kurt Carpenter resurrected an analog tape piece from the days when Moog, Arp and Buchla synthesizers ruled the avant-garde, and wrote a cello part for it.

The juxtaposition of the live instrument with the synthesized whistles, bird calls and random bloops and bleeps worked surprisingly well. Hultgren mimicked, cajoled and otherwise provided a spirited accompaniment.

Matthew Marth's provocative ***"Waltzes for Capone,"*** for cello and digital electronics, was the evening's most tantalizing and technically advanced composition. Crystalline bell tones and quotes from Strauss waltzes set the taped background for the work, which explored the warped psyche of the notorious gangster. The result was a surrealistic, sometimes naive and bizarre dialogue with the live instrument.

Of the three pieces for solo acoustic cello, two lacked the flare of the electronic works. The exception came from **Dwight Winenger**, whose ***Structural Variations on Two Obscure Themes*** delighted with its inventive and playful reminiscences on the Pink Panther theme and the hymn "Red and Yellow, Black and White."

- **The Calendar for New Music**, published monthy by The SoundArt Foundation, Inc.

    William Hellerman, Editor
    P.O. Box 900
    Philmont, NY 12565 USA

The latest information on concerts, CDs, competitions in the New York City area.
Subscribe for $15. Visit their website @ soundart.org

- PLEASE NOTE: We now have a **web site for "O.T, a Musical Retelling of Othello in Modern Times":** http://otmusical.com. And we have just released a CD of selections, on sale at Amazon.com, our site, and regular outlets. There was also a Washington, D.C. premiere of **O.T.** in February, 2001.

Cordially,
Mirta Mulhare

Member, Living Music

DID YOU KNOW?

Did you know that you can make a donation to the United Way and earmark it for Living Music Foundation? If you wish the donation to go to one of the following projects, tell United Way to send it to Living Music Foundation and ask for a thank you note. We will contact you and ask which project you would like to help out:

Romanian New Music Festival
Living Artist Recordings
Living Music journal
Living Music Concert Series
General Support

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That members of The Living Music Foundation get triple exposure on our web site in addition to promotion in Living Music Journal, which is distributed to all our members, which including numerous colleges, universities, and music libraries around the world.
Get your name out there where it will be noticed!

Join now! and avail yourself of our many benefits:

Romanian New Music Festival
Living Artist Recordings
Living Music journal
Living Music Concert Series
Publisher affiliation with Broadcast Music Inc.
Non-profit, tax-exempt assistance

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LIVING MUSIC is the official publication of **The Living Music Foundation, Inc.**

February 1
August 1

Announcements, Opportunities, Competitions, and Calls for Scores must be postmarked by one of the above dates prior to publication dates to be considered for inclusion in Living Music Journal. Please send information to:

Living Music
c/o Dr. Charles Norman Mason

900 Arkadelphia Road
Box 549033
Birmingham-Southern College
Birmingham AL 35254 USA
cmason@bsc.edu

LIVING MUSIC is published two times each year (September 30 and March 30). The deadlines for submissions for performance notification, competitions, and advertisements are four weeks before each date of publication or thereabouts. Advertising rates are $15 per column inch.

To join *LIVING MUSIC* and receive the journal, send $20 (US residents) or ($25 [US funds] all others) to the new General offices:

Living Music Foundation
c/o Dr. Charles Norman Mason
900 Arkadelphia Road
Box 549033
Birmingham-Southern College
Birmingham AL 35254 USA

Return to Index.

the Living Music Foundation, inc.
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c/o Dr. Charles Norman Mason
Executive Director
900 Arkadelphia Road
Box 549033
Birmingham-Southern College
Birmingham AL 35254 USA
email: Dr. Charles Norman Mason

Tel: 205-226-4957

(make checks payable to **Living Music**)

Put our link on your site, and we will reciprocate:

LIVinG mUSic FouNDaTion
LmfHome WEb sitE
LiVing aRTist RecORdinGs
LiVing MuSic jouRNal

Background music is "Extremes" for strings by Dwight Winenger [BMI] © 1996

Performed by the Desert Hot Strings with the composer at the sequencer.
3,295 bytes (1:59 min.) **Extremes.MID** was orchestrated by D. Winenger
on Trax for Yamaha CBX-T3 synthesizer

Web Site Offices:

- e-mail Livng Music at dwight@dwightwinenger.net
- or overland...

```
Other snail mail addresses:
```

LIVING ARTIST Recordings
Project Coordinator
P.O. Box 2264
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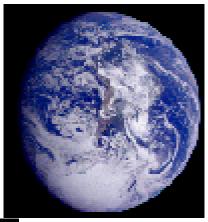
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Boola Boola Revisited

by Orlando Jacinto García

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Slightly more than 15 years ago, soon after finishing my doctoral studies, I had the great fortune of studying with Morton Feldman for 3 intensive weeks. These sessions proved to have a great impact on my career as a composer and pedagogue and I was fortunate to be able to count Morty as a friend as a result of those three weeks. One day not long after his death in 1987, I came across an article he had written entitled "Boola Boola" published in a collection of his essays by Berlinger Press, in which he strongly criticized academia. At first this

seemed a bit contradictory; he was after all a Professor of Composition at SUNY Buffalo when I met him. However the article written much earlier was still consistent with the criticisms he continued making even after he was in academia. Given my own continual strong criticisms of the composition world in the US (which consists of large numbers of people involved with academia), I have been challenged by several colleagues to write a short article expressing my concerns at the end of the 20th century. The following is a summary of these concerns.

As we reach the millennium, unbeknownst to many of the participants, we find the Art music world in the US in a state of disarray and chaos, mired in a mediocrity few eras have known. Perhaps we the composers/teachers are at fault; the victim of our efficient technology where all kinds of information is made available to everyone with an immediacy not known before. We will try to teach almost anyone just about anything (after all who needs talent when you have technology). Unfortunately, the result has been that those without talent, musicianship, musicality, or imagination, have been invited to join and subsequently invaded our ranks. This situation is the accumulation of decades of work by the composer mills around the country propagating and justifying faculty teaching positions at the expense of quality while at the same time graduating mediocrity . This situation has reached a point where the majority of the 20,000-30,000 so-called composers of Art music in the US (figures compiled by the American Music Center); many of whom have or have had some affiliation with a university, are "successfully disseminating" their technically barren, unimaginative works throughout the university systems of our country and to some extent even parts of the rest of the "world".

I use the term "successfully disseminating" in quotes because a large percentage of my colleagues don't live in the real world and, as such, successful dissemination is a relative term. Unknown to many of my colleagues, a performance by the university choir or the faculty pianist at their or another university does not generally constitute a performance in the real world, pedagogical relevance notwithstanding. Concerts where the audience consists of composers listening to composers is not the real world. Concerts where the audience consists of music students listening to composers is not the real world. Concerts where students are performing these works, generally, is not the real world. Unfortunately, due to the overwhelming numbers of mediocre composers pushing their wares, any university performance can and is considered successful dissemination by my colleagues since much of this music would rarely, if ever, be performed outside of the university system. Please note that by this I am certainly not implying that music needs to be dumbied down to exist outside of academia, but more on this later.

When I read the bios of many of the so called relatively successful university composers in the US, they are chock full of citations about performances at this university or that university. In short, the Art music scene in the US has been brought down to amateur standing by

the university composer.

The university has become the triple A ball, the NCAA of the Art music world and the composer organizations and their conferences most often basically provide the tournament or world series. Unfortunately (or fortunately, depending on your perspective), most composers never leave the minor leagues. The alternative to being presented at these events for many is not writing and/or receiving performances. In some ways this may be preferable given what I am hearing around the country.

The so called post-modern culture we live in where synthesis, a look at the past, a plethora of styles, points of view, aesthetics, etc. are all viable, has also been another catalyst for the opening of a Pandora's box of mediocrity. There is no better place where this is evident than in the conferences/festivals of so called Art music (whether it be acoustic or electro-acoustic or both) around the country where out of more than 100 "curated works" that are being performed you are fortunate if you hear 1 or 2 with anything to say. Most of the works consist of a "gray" blend of aesthetics with each composers presenting his or her "mix". Professional, high quality soloists and ensembles who do live in the real world, do not become interested in someone's works because those works were played at numerous university conferences.

They often become interested because the music has something to say (regardless of aesthetics or style). Of course all of the composers that I am discussing in this article will assume that they have something to say and that I am addressing someone else. If your music is not traveling among the professional world, whether it be Festivals abroad or professional first rate ensembles in the US (and I don't mean the wind ensemble at a university in Texas or the hand bell choir at some school in Maine) then I am talking about you. This is not to say that a composer's music should not be heard at a university. Many of us are pedagogues and, as such, students should be exposed to our work. Nevertheless, with extremely few exceptions, if that is where the majority of a composer's works are being performed, then something is wrong.

In the age of government cut backs, anti-quality, anti-substance (whether it be in education, the arts, or elsewhere), many of my university colleagues are on the pseudo-ethno, pseudo-jazz, pseudo-Mozart, pseudo-Strauss populist bandwagon. Let's write a music that will sell to the new NEA or its eventual new version, regardless of substance, imagination, or craft. Pretty melodies are back. Let's reach out to the condo-commandos at the retirement home; they do so love nice chamber music. Let's see what we can appropriate from another culture-probably Hispanic, Asian, or Native American folk music since these seem to be a big hit today. How about recent popular culture? The 50's, 60's, and 70's are quite in vogue today. Let's extract some tunes/quotes from the Pop Icons, TV shows, etc. of the time and

try to add a few "twists."

Recently at a national festival one of my colleagues whose music does travel, exclaimed to me while listening to piece after piece of mediocre "gray" conglomeration of aesthetics, "haven't any of these composers ever heard of Stravinsky, Varese, Webern, or Cage." I briefly replied, "If they have (and who knows), in these composers' minds those aesthetics won't fly today, that music is not "catchy" or "pretty" enough, so why should it be considered?" Of course there is and has been the other side of the coin. The ultra pseudo-sophisticated technology, pseudo-ultra abstraction folks listening to their own and their colleagues works since no one else will. Finding solace in their schematics, diagrams, algorithms, software and hardware, rather than in their music. Fortunately (or unfortunately, depending on your point of view), to some extent the post-modern aesthetic climate has more or less diminished their relevance (except amongst themselves) although one never knows when the next "New pseudo-ultra abstraction" movement will flare up.

But let's be honest, an individual with some real imagination and craft can create a work of Art whether it be by using total serialization, chance procedures, minimalism, a neo-Strauss, neo-ethnic, avante-garde jazz aesthetic or whatever. The problem is not necessarily in the style or procedure, but rather by the fact that many composers feel that the style or procedure that they employ validates what they do, whether what they create in that style has anything to say musically. How many times can people write works based on 4'33" or Pierrot Lunaire? Not many, given that the original version just about said it all, conceptually and otherwise.

What is lacking in American Art Music? Auto criticism. It doesn't exist. Why? Because a great many of the composers that I am citing have been brought up in a period of time where you're okay and I'm okay and everything is great. We are all just great artists. We can all do whatever we want, no matter how bad. None of these composers ever ask themselves if what they do has any merit or benefit. Some basically just did what they had to do to finish graduate school and once they got out, kept doing it. For others it was rebel against what they were doing in graduate school, now that post-modern times are here, let's let it all go and Rock and Roll no matter how bad the result may be. Others were having post-modernist fun by letting it go before they graduated. How many of my colleagues and their students have ever tried to detach themselves from their work objectively and rigorously critique it? Few at best and as a result we are all suffering.

To add to the confusion in post-modern times, a tango, a rock tune, and a Mozart symphony are all the same. Music is Music everyone says (I'm okay, you're okay). Very few stopped to consider that Art music may be different due to something other than stylistic considerations. People stopped asking themselves what is Art (not an easy question) and decided to take the easy route and say it's all the

same. The Beatles, the Rolling Stones, Rap tunes, Hip Hop, Stravinsky, Wynton Marsalis, Cage, Hootie and the Blowfish, the Art Ensemble of Chicago-it's all the same. Let's all just write nice tunes. Well friends, I am afraid that it is not all the same. Art music has always been more abstract and challenging than functional music. It is not entertainment, although many would like to market it as such, and those that can't take this fact should get out of the business and focus on writing arrangements for the Boston Pops (if they have the chops). Just like Michael Crichton is not James Joyce, neither is listening to Madonna like listening to Webern, and we as educators are guilty of not dealing with this and/or challenging our students and ourselves with these notions. Is it better?

Are apples better than oranges? Probably not, but how many of my colleagues have discussed these questions with the faculty teaching music appreciation at their university? From the papers and presentations I hear around the country relative to this issue, not many. Elvis and Varese it's all the same. Morty would have loved it (in fact Morty would have said we need more lame uneducated composers like the mediocre majority that exist today so his work would stand out even more).

So, as we head for the twenty first Century, what is in store? More mediocrity I am afraid. Until composers find a way to be auto critical and universities find a way to limit the number of student composers they take in and graduate (and base this on quality and not numbers), I am afraid that the current state will continue. The word "composer" in the twenty first century will not mean very much given the current trend (not that it means much today). There just is not enough of a need for 20,000-30,000 composers of Art music in the US, especially when the majority have nothing to say and the US as a country is not interested in supporting the Arts. It will take a truly concerted effort by teachers to really think about quality and, if they can, overcome their own shortcomings.

The greatest thing I received from the composers that had an impact on my own musical consciousness was the importance of self-criticism and the great responsibility that the creation of Art brings with it. Hopefully, this trend will "flare up" somewhere in the future. **[LMJ]**

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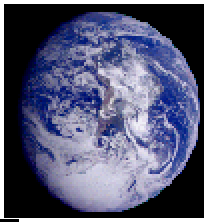
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The perception of the contacts between the two domains, with their positions, can only enrich the act of creation. A decline in this act is present when the inspiration is missing, when fantasy and lyricism are incomplete and when there intervene (out of snobbism) a search for new laws in composition, other than the ones specific to the art, whose final goal is the esthetic category of the beautiful.

Musical composition – an ineffable act between fantasy and arithmetical and geometrical rigor

by Dr.Liana Alexandra
Biographical materials concerning Dr. Alexandra are available online:
http://romania-on-line.net/whoswho/AlexandraLiana.htm

http://romania-on-line.net/general/duointermedia.htm

Résumé

Motto:
"We can reduce all to numbers, including Beethoven's music. But we do not hear numbers, we hear music".
Pierre Schaeffer

Chapter 1

Link between music and mathematical sciences – always present and proved since Antiquity

The topic of the relation between music (the art of sounds) and exact sciences is more and more complex in the light of the achievement of 20th century music. Today, the new computer technique and the electronic devices are intensely present both in the composition act and in the interpretation and the understanding of the works of art. Until reaching this level, music had always relations with the sciences, which were present at an organic level. The perception of the contacts between the two domains, with their positions, can only enrich the act of creation. A decline in this act is present when the inspiration is missing, when fantasy and lyricism are incomplete and when there intervene (out of snobbism) a search for new laws in composition, other than the ones specific to the art, whose final goal is the esthetic category of the beautiful.

The music-mathematical sciences relationship was present early in Antiquity and was emphasized by a large number of Greek authors: Pythagoras of Samos (centuries 4-5 BC), Aristoxenos of Tarentum (4th century BC), Plato (centuries 4-5 BC), Aristotle (4th century BC), Vitruvius Pollio (1st century BC). During the Middle Ages, the art of sounds was considered an important subject in education, next to the

other sciences of the Quadrivium: arithmetic, geometry, music and astronomy. Severinus Boethius (475-524 AC), Leonardo Fibonacci (centuries 12-13), Gioseffo Zarlino (1517-1590), René Descartes (Cartesius) (1596-1650), Jean Philippe Rameau (1683-1764), Herman con Helmholz (1821-1892) are some of the significant authors for Middle Age, Renaissance and Modern times, who conducted research on the everpresent connection between music and mathematics, as it was known from philosophy and from artistic output. Gottfried Wilhelm Leibniz (1646-1716) wrote: “music is an exercise of covert arithmetic and the one who devotes himself to it is not aware of the fact that he is handling numbers.”

From the above-mentioned authors I kept the following assertions, which I considered the most significant:

a) From Pythagoras – the Pythagorean concept of acoustics and the theory of figured numbers (triangular numbers, square and rectangle numbers, applicable in modal structures)

b) From Plato – his discoveries of “the golden ratio” and on the heterophonic mode (this acoustic mode is constructed on the proportions of the numbers 2, 3, 4, 9, 8, 27 and represents the harmony of the universe)

c) From Aristotle – the philosophical implications on the relation music-mathematics (through the classification he proposes inside the sciences: theoretical sciences, practical sciences and poetical sciences). Music, together with poetry and architecture is in the poetical sciences group.

d) Aristoxenos of Tarentum (considered the greatest musician of Antiquity) was also interested in the relation between the art of sounds and mathematics in his studies on acoustics, researching micro-intervals.

e) From Vitruvius Pollio I took the idea of symmetry of form, his theory of the tetrachords (diatonic, chromatic and enharmonic tetrachords), the relationship between theatrical acoustical ceramic and the tetrachords systems.

f) Leonardo Fibonacci left mankind an interesting arithmetic equivalent of the “golden ratio” in the law of organic growth and the law of Fibonacci series.

g) Gioseffo Zarlino, important theoretician from the Renaissance, was preoccupied by the acoustic non-tempered standards and by the definition of the major and minor scales.

h) Acoustical studies were made by René Descartes

(Cartesius) too, who looked on music aesthetics in concordance with acoustics and music psychology.

i) Jean Philippe Rameau, an important theoretician, was considered the founder of classical harmony concepts

j) The relationship between music and mathematical sciences was studied by Hermann von Helmholz too, who focused on the theory of physiology and acoustics of music; in his opinion the musical “harmony“ (the consonances) creates continuous excitations and the dissonances discontinue excitations.

The evolution of this strong connection between music and science and its particularity according to historical periods is the result of continuous research, which in the 20th century developed into several aspects connected to the investigation of the artistic conception act, to the understanding of the works of art, to modern analytic methods. In the 20th century there were some artistic styles which emphasized this connection (perhaps, some times, not in favor of the lyric expression of the artistic message): 12 tone music, serial music, atonal music, stochastic music, random music, minimal music, repetitive music etc. Musical instruments developed very much, according to the technical and scientific evolution, next to the traditional sources using electronic devices and computers. From the aesthetics point of view, semiotic and semantic theories determined the development of quite an industry of explanations of the role of graphic sign and of the sound signal, explanations that are interesting to some extent, but which cannot get inside the profound mechanism of artistic creation and cannot establish precise rules of how to compose. The relationship between music and the exact sciences must not have a forced effect, coming from outside human creativity. In this line, I express some reserve towards those styles and those composers which have no talent to create a lyric expression and which transforms the art of sounds into a master craft of mixing uninteresting frequencies and rhythmic impulses, without coming to something expressive and clearly constructed.

I see expressiveness and the national character of the music as being two essential and eternal coordinates of any work of art, regardless the historic moment when it was created. In my opinion, the presence of rigor in the construction of music is capable on generating beautiful music even in this century, when technology competes with the sentiment; so the rigor of construction is not a characteristic of the ugly and anti-human music only. In fact, from another angle, my interest is directed toward a plea for the presence of consonance in music, this being not an old-fashioned concept, but an essential way of expressing the harmony, the beautiful, the light, the most beautiful arithmetic relations which human intelligence can produce, of expressing the human soul and spirit.

Chapter 2

The magical squares and their presence in music

A. Definition of the magical square

We call “magical square” a square of numbers where there are n2 numbers, aligned consecutively or not, so the sum of the numbers placed on each of the two diagonal lines is equal to the sum of the numbers on each column or row. This constant sum is named ”the magical number” of the square.

B. History of the magic square

Astrologists of Antiquity, for instance the Chinese, in the 7th century BC, then the Arabs, were building talismans to which they were giving magical powers. These squares were popular in Europe in the Renaissance – for instance Albrecht Dürer, in his painting The Melancholy, painted a magic square with the magic number 34. In the same period (14th century) the Greek mathematician, Manuel Moscopoulos wrote about the magical squares, which he named arithmetic squares (“tetragonon arithmon”). He was first to present a general method of building a square of odd squares and double even squares. The issue of magical squares, seen as arithmetic fun, became a delight during those times, being of interest to great mathematicians like Euler or like Benjamin Franklin. Magical squares remain an attractive domain until our day, without the magical attribute, of course.

C. Rules of making magical squares

The odd magical squares may be made following the method of Bachet de Méziriac, who published in 1612 the book “Nice and delightful problems which may be solved by numbers”, or following the method of Philippe de la Hire (1700).

D. Applications in music of the odd magical squares

Those arithmetic squares can be used in music, their numeral equivalence creating very interesting modal systems, frequently used by composers, during the centuries.

If we connect an interval to each figure, in ascendant order, starting with the semitone, we can trace the following parallelism:

1	=	Minor 2nd		6	=	Augmented 4th
2	=	Major 2nd		7	=	Perfect 5th
3	=	Minor 3rd		8	=	Minor 6th
4	=	Major 3rd		9	=	Major 6th
5	=	Perfect 4th		10	=	Minor 7th
				11	=	Major 7th

In this chapter, I presented a demonstration of modes applicable to the arithmetic squares of the 3,5,7,9 order and to the square named “hypermagical square”, from which results constant rules of forming chords:

1) The reading of the figures in rows gets the intervallic sum of the 2 diagonal lines.

2) The reading of the figures in columns gets the result of the substraction of the 2 diagonal lines

3) Both the chords in rows and in lines are disposed symmetrically

4) There is a symmetry also in the plan of the modal structures

5) Each arithmetic square presents 2 intervallic constants of the 2 diagonal lines, by which the whole modal system may be built, which will have as symmetrical axes the numeric correspondence given by its “magical sum.”

6) The system may be repeated indefinitely and is applicable also to arithmetic squares made of random figures

Making a numeric equivalence in the plan of durations too, there will often appear rhythmic imitation structures, both when reading rows and columns.

Example:

The square of the 5th order used for rhythmic structures, with the basic value of the 16th note.

3	16	9	22	15
20	8	21	14	2
7	25	13	1	19
24	12	5	18	6
11	4	17	10	23



Horizontal reading (rows)

Vertical reading (columns)



Chapter 3

The relationship between musical forms and geometric forms

> *"In art everything is made up after three fundamental geometrical forms: sphere, cube, and cylinder. You have to learn to draw those very simple forms, and afterwards you can draw whatever you want."*
>
> *Paul Cézanne*

The music-mathematical sciences relationship has always been present and proved since Antiquity not only in acoustics but also in the field of musical architecture. Making musical forms often has to do with geometrical forms. It was not incidentally said that music is an architecture which evolves in time. This relation may be seen and proved from various angles, which seems to have been fundamental during the ages.

A. The relation between the five solids of Plato and musical form

The five convex regular solids (three-dimensional geometrical shapes) are: the tetrahedron, the hexahedron (the cube), the octahedron, the dodecahedron

and the icosahedron. What can be the link between the shape of a musical construction (form) and those Plato solids? It exists organically, can be proven, and one can show the close connection between space geometrical thinking and musical creative thinking. It is a known fact that in the art of sounds there are few fundamental construction schemes, which have generated over the centuries various specific forms and genres like

A (single-part form)

AB (binary form)

ABA (the ternary form)

AAB or ABB (bar-form)

ABACABA (rondo-form)

If we associate the above-mentioned regular tetrahedrons with the reading of a mathematic Hamiltonian circuit, we will have succeeded in discovering the presence of musical construction schemes used in all styles. The basic circuit imagined by Hamilton on a regular polyhedron is the one which forms a closed circuit, along the edges, passing only once through each peak.

1) If this circuit is made along the edges of a hexahedron (cube), having the coordinates A, B and C, the road to be taken is ABACABA, which is the classical rondo-form.

2) Following the same principle, the relationship between a tetrahedron and musical architecture generates the scheme ABA or AAB (bar-form)

3) Reading by the same rules, an octahedron develops the following musical pattern: ABBBA or ABCBA.

4) The relationship between musical form and the dodecahedron (considered the measure of the Universe) is a unit: A.

5) The icosahedron, consisting of 20 equilateral triangles will suggest a mono-part form also, replicable to infinity: A.

Concluding, we may observe that:

a) the octahedron and the hexahedron are 2 Plato solids which generate musical forms of the same family (ABCBA or ABACABA)

b) the icosahedron and the dodecahedron give the same musical pattern (A)

c) the tetrahedron has a unique form (AAB or ABB)

B. The relation of symmetry present in sounds architecture

Symmetry is an essential coordinate in composition and a rigorous geometric concept. Both in geometry and music there are several types of symmetry:

1) Bilateral symmetry (plane symmetry) – which exists in music in palindrome canons in which the melody which imitates is the recurrence of the first melody. Many composers, among them Joseph Haydn, Johann Sebastian Bach, Ludwig van Beethoven, Paul Hindemith, Arnold Schönberg, Alban Berg etc., used this kind of schemes for obtaining effects in counterpoint.

2) Translational symmetry. This can be of two kinds:

a) rhythmical translation symmetry

b) cylindrical translation symmetry

Both types are used in music, in various composition processes. For instance, rhythmical translational symmetry (of infinite ratio) can be frequently found in all repetitive music, and cylindrical translational symmetry (of finite ratio) is present in the typology model – sequence –cadenza.

3) Plane rotating symmetry. This can be of two kinds:

c) rotating cyclic symmetry (rotation without reflection)

d) rotating dihedral symmetry (with reflection)

The rotating cyclic symmetry has equivalence in musical composition in the articulation of the architecture, a characteristic example being the exposition of the fugue. The musical equivalent of the dihedral rotation may be considered the palindrome type structures, transposed n times.

4) Rotating symmetry in space. This can be of three kinds:

e) symmetry made of a rotation in plane and an orthogonal translation in plane

f) symmetry made of a rotation in plane accompanied by dilatation

g) symmetry made of a rotation, a translation and a dilatation

All these kinds of rotating symmetries are frequently used in the musical creation process. The Theme and variations form clearly belongs to the

typology of rotating symmetry with translation and dilatation in space because the periodic replay of an initial theme asks for a cyclic re-evaluation, and its more and more ornamented shape suggests a dilatation of this symmetry.

C. Structural rhythm – dynamic symmetry – logarithmic spiral

In musical scores, rhythm is present both as a succession of equal or different values and as a succession of structures, which ends uniformly or asymmetrical in the fields of an architectural configuration. Musical forms in their articulation, both at the micro-structural and macro-structural levels, present somewhat interior symmetries, which by their continuous projection during the piece suggests the existence of a logarithmical spiral. Structural cadenzas in musical language may be grouped on binary or ternary periodicity bases, which are present both at the level of primary configurations and at the level of large surfaces. The archetype of construction model-sequence-cadenza is also a translation of the logarithmical spiral from geometry to the art of sounds. The structural binary and ternary rhythms present in music, generated some typologies of architectural organic articulation such as the verse-rhythm relationship established early in Antiquity two large groups of rhythms: dissyllabic and trisyllabic.

Therefore, the structural binary rhythms may have their roots in the antic rhythms of spondees (❑❑) and pyrrhic (♏♏), and the structural ternary rhythms in the antic rhythms of the dactyls (❑♏♏), anapests (♏♏❑) and amphibrach
(♏❑♏). Also, the rhythms molos (❑❑❑) and tribrachic (♏♏♏) may be found in music, but their uniformity converge more towards static cadenzas. The rhythm anapest (♏♏❑) presents 2 short values and a third long value. This sequence is identical to the architectonic form AAB which I mentioned before regarding the relationship between Platonic solids and musical architecture and regarding the typology model-sequence-cadenza. Cornel Ailincăi, in his book “Introduction to the grammar of the visual language” concludes: „If we think of rhythm in the most general meaning, its existence requires a continuous, uninterrupted movement of extension (the Greek word ***rhythmos*** comes from ***reo*** – to flow), but at the same time requires a division of the infinite extension in periods to be repeated by a rule. Therefore, rhythm is different from ordinary movement by a succession of phases whose discontinuity ensures the reconstruction of the movement”.

Chapter 4

The relation between the mosaic and musical architecture

Geometrically, the mosaic is built up of pre-defined elements, like squares, rhombs or triangles. Inside the mosaic one can make original shapes, using

various combinations of the above mentioned elements. Mosaic has been frequently used since Antiquity in the decorative arts, using its fundamental elements which made an homogeneous field paved with squares, equilateral triangles and hexagons. The Romans, the Persians, the Chinese, and the Japanese were masters of ornamentation, and they made all kinds of mosaic surfaces, using repeated elements.

The mosaic may be used in music architecture, at the micro-structural level, as well as at the macro-structural level. It can be found, for instance, in the technique of collage where music entities apparently dissimilar may give, together, a nice ensemble impression. We can take Gustav Mahler's symphonies as a characteristic example of this. Also, we can easily disclose mosaic in the juxtaposing of micro-forms, differently repeated in two dimensions. For this, the typical example is the passacaglia form. Here we meet the phenomenon of figure – background, where the perception discovers two simultaneous aspects of the same image. One is the background, the rhythm and the melody of the passacaglia, which remains unchanged, which forms the homogeneous pavement, and the other is the figure, built up of different polyphonic variations, laid over the background.

The ostinato form (which may have found its equivalent in mosaic decoration) is frequently found in music. Among the famous examples there are the 32nd C minor Beethoven variations, the 4th Hindemith string quartet op. 32 (last movement), the 3rd Bartok quartet (first movement), J. S. Bach's Crucifixus from the D minor Mass, D. Buxtehude's E minor Ciaccona for solo organ, M. Reger's Introduction, Passacaglia and Fugue for 2 pianos op. 96, J. Brahms' Variations on a Haydn theme op 56a (last movement) and his 4th Symphony (last movement), I. Strawinski's Psalms symphony, A. Webern's Passacaglia op. 1 for orchestra, A. Honegger's Pacific 231 etc.

Chapter 5

A. The notation of the "parlando rubato" sections used in my own compositions

Around 1977-78, when I elaborated Incantations I and II, inspired by manuscripts of Filothei Sin Agăi Jipei, which I analyzed, focusing on their rhythmic and temporal aspect, I was more and more preoccupied with finding a more rigorous way of writing what we call "parlando rubato". It may seem strange to want to write exactly a "parlando rubato" music, but I wanted to create a type of music consisting of rhythmical configurations at the micro-structural level, to be used by each of the interpreters, so that each concert variant is as close to my psychological tempo and, especially, to the refined waves I imagined in the creational process. I used the first attempts of this kind in the cycle Incantations, and after I introduced that writing with consistency in all slow tempo music that followed (3rd, 4th, 5th and 6th Symphonies, the Concerto for flute, viola and chamber orchestra, opera The Snow Queen, ballet The Little Mermaid, the Concerto for strings etc.), this writing is nowadays a constant method of imagining rhythmic rows for various texts or polyphonic

layers (some technique may be applied also in homophonic music).

Starting from the well-known Fibonacci series (1, 2, 3, 5, 8, 13, 21 etc.), including its translations (like 1, 3, 4, 7, 11, 18, 29, 47 or 0, 2, 2, 4, 6, 10, 16, 26, 42, 60 etc. or 0, 3, 3, 6, 9, 15, 24, 39 etc. or 1, 4, 5, 9, 14, 23, 37) I started to imagine various non-demoting series applied to a time unit (for example the quarter note) and to its equal divisions in 2, 3, 4, 5, 6. Those rhythmic structures resulting from the use of non-demoting, above-mentioned partitions present some constant characteristics:

1. Each configuration has a certain phrasing, both at the micro-structural and macro-structural levels, given by the sum of the terms used in those series

2. The usage of simultaneous series (Fibonacci's series translations) may give the same pattern on the vertical plane (regardless of the subdivision of the main unit), if sum of the terms is the same

Example: the superposing of the series 3, 2, 3, 1, 3, 2, 3, 1 … and 1, 3, 1, 4, 1, 3, 14, …

3+2+3+1=9
1+3+1+4=9

3. It becomes clear that by applying Fibonacci series to 5, 6, 7 etc., equal impulses subdivisions of the main value, the result is rhythmic structures with refined waving, which are not always very strict (especially if they are used in combinations, like quintuplet and sextuplet); but if they are written in this technique, they may become a pattern to which each interpretation is close, with no major difference from the initial structure had in mind by the composer.

4. The Fibonacci series is the most pure type of the two-beat accumulational series, but the infinite reproduction of the initial series is the Pascal triangle, the richest diagram in algebric and geometric properties. This diagram includes figurative numbers series – triangular, tetrahedric, pentagonal etc., often present in the rhythmic configuration of musical pieces.

B. The notation of some rhythmic structures based on the accumulational series of triangular numbers.

The series of the triangular numbers is 1, 3, 6, 10, 15, 21, 36, 45 etc. From their various combinations (taken in row or by one, two or several leaps), by their application to various basic time units or to subdivisions of these units, by their use in various partitions of non-demoting series, one can creat endless rhythmic combinations. These rhythmic structures always have the same

invariable, which is the sum of the terms used in the numeric loops gives always the periodicity of the rhythmic figures at the micro-structural or macro-structural level. This phenomenon may be the explanation of the frequent assertion of the musicologists that “micro-structure generates macro-structure.”

Example:

The periodicity is of 20 impulses (1+3+6+10=20)

Example of notation of rhythmic structures based on Fibonacci series numbers:



Liana Alexandra – 3rd Symphony, Editura muzicala, 1985, 2nd movement, page 69.

Chapter 6

Epilogue

The complex relations between the art of sounds and mathematic sciences which I tried to investigate in this study and to demonstrate in musical examples, with which creative thinking operates frequently, may define, to a certain extent, the rational aspect of artistic creation. But in addition to these investigations and demonstrations there must always be inspiration, the ineffable aspect of human creativity, which constantly provides connexions and original ways of expressing the beautiful in art. Together with the intellect, inspiration is that which gives aesthetic value to a work of art. When inspiration is not present, one may produce abstract schemes, inventive charts,

and scholarly written explanations, but these totally lacking that warmth specific to any creative act.

In order to emphasize these assertions, I cited in the final part of my study some words of wisdom written by great individuals in the history of mankind, which stress the aesthetic dimension of the work of art, without which no final product of human fantasy, harmoniously knitted with brainpower, may exist. These words were written by Democritus, Heracles, Simylus, Plato, Pascal, Michelangelo, Shakespeare, J. J. Rousseau, Nicolae Iorga, Barbu Ştefănescu Delavrancea, Tudor Vianu, Arthur Honegger, Anton Webern, George Enescu, Abraham Moles, P. A. Michelis and Confucius. For this résumé I have chosen fragments from the ideas of Arthur Honegger, George Enescu and Confucius.

Arthur Honegger:

"Writing music is like putting a ladder without fixing it. With no scaffolding, a building in construction may stay in place only by a miracle, a miracle of the internal logic, of an inner sense of proportion. I am in the same time the architect and the spectator of my works; I work and I analyze my work…"

George Enescu:

"It is true that music is related with mathematics. But the great composers were no mathematicians; or, if you like better, they were, but in an unconscious way. Bach, with his genius, sensed the superior connection between the fragments of his works. His pieces may disclose mathematical ratio and proportions, but Bach himself has not created them by logical, deductive thinking. The composer is a mathematician, or more precisely, the mathematical spirit dominates him like the profound intelligence".

Confucius:

"If you want to know if a country is well governed, you have only to listen to its music."

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NB: Titles of the books of Romanian authors were translated for the understanding of English-speaking public. The books were printed in

Romanian.

Letters to the Editor:
We invite our readers to comment concerning the above **Feature Article**:
Unless otherwise requested, their comments may be published here.

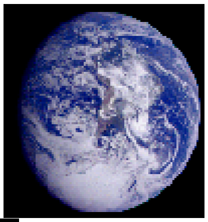
Index to **Quick-reference links** for:

This page created 12/05/04 and last updated 06/28/06

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foundation, inc.

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[Undated announcements] [Undated Part II] [**NEW!** Letters to the Editor]
[**Hard-copy synopses**] **Latest issue: Vol.20 No.2**
R. Murray Schafer issue [Unsolicited Testimonials]

Living Music Journal...

Late-breaking Music News...

Member news

Welcome to New members

The following Member News announcements/opportunities arrived during the inopportune period between hard-copy issues. We have put them online so our online visitors will not miss the opportunities these announcements afford:

1.

The Music of

H. Leslie Adams

News Update--
(**Thursday, July 31, 2008**)



Adams, H. Leslie. "Offertory." In: King of Kings. (Anthology of organ works, Vol. I). Comp. and James Abbington. Chicago: GIA Publications, 2008.

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"Love Rejoices: Songs of H. Leslie Adams" [2nd ed.; Darryl Taylor, tenor]
/www.amazon.com
cdbaby.com

MP3 Download:
www.greatindie.com

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www.towerrecords.com

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"Twelve Etudes"
[Maria Corley, pianist]
imaramusic.com
cdbaby.com

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www.amazon.com

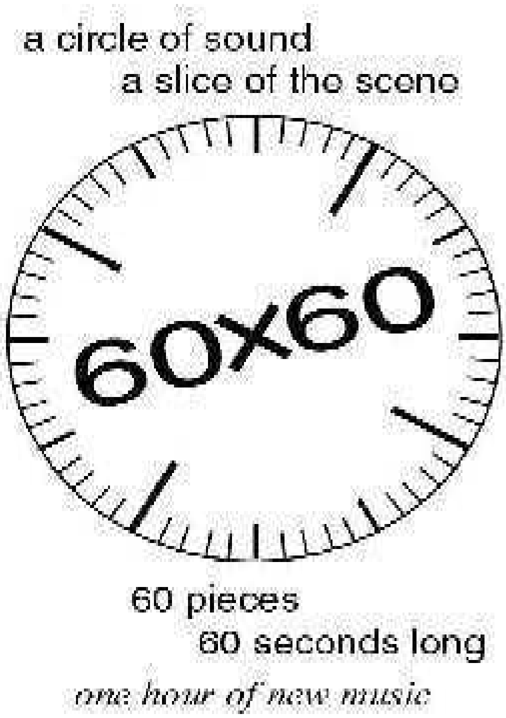
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HOMEPAGE: www.hleslieadams.com

community.webtv.net/

2.

Vox Novus & LMf



Max Shea, Martian Gardens
WMUA 91.1 FM
www.WMUA.org

Chris Pasles of the LA Times writes abo
Rob Voisey and the 60x60 project:

www.calendarlive.com/music

See also: Fly Global Music Culture Mag
written by Anne Cammon:

www.fly.co.uk/fly

and...

MySpace realm:

www.myspace.com/60x60

www.myspace.com/voxnovus60x60proj

www.myspace.com/60x60cd

www.myspace.com/robvoisey

2006 Midwest Minutes includes 60 60-second works by 60 composers:

Count them...sixty (60)
composers

Aaron Acosta
Brian Allen
Dwight Ashley
Jeremy Baguyos
Marita Bolles
Nils Bultman
Nicolas Buron
Christopher Cook
David Cubberly
Lucio Cuellar
Brad Decker
Ian Dicke
Greg Dixon
Mark Eden

Monroe Golden
Arthur Gottschalk
Richard Hall
James Hegarty
Stuart Hinds
Lynn Job
Cory Kasprzyk
Michael Khoury
Gary Knudson
HyeKyung Lee
Patrick Liddell
Stan Link
Don Malone
Charles Norman Mason
Deborah Monroe

Sean O'Neill
Thomas Park
Colin Pool
Carmel Raz
Steven Ricks
John Ross
Stephen Rush
Bill Ryan
David Sartor
Brian Schorn
Mozhgan Shahidi
Rachel Slusarczyk
Alex Templ
Balie Todd
Joseph Vogel

Timothy Dwight Edwards
Ivan Elezovic
Doug Geers
Scott Gendel
Michael P. Geraci
Michele Gillman
David Morneau
Jeff Myers
David Newby
Judith Newby
Lewis Nielson
Robert Voisey
Andrew Walters
Justin Writer
Cherilyn Young
and ~chromatik_d_zabu.tmp (coll

The Opening Concert will also feature [un] wired by Jesse Allison, John Fillwalk and Keith Koth

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2003 Project premiered:
New York City Premier
UNDER St. Marks
94 Saint Marks Place, between 1st Avenue and Avenue A
basement space, East Village, Manhattan, New York

Composers and their works:

1. Hiromi Abe *Guess 01*
2. Aaron Acosta *Traffic Under 60*
3. Norman Adams *Partial precept*
4. John Allemeier *Skrit*
5. Nery Pedro Bauer *Junior Machine #01*
6. Vladimir Beluntsov *A minute weight*
7. Charles Berry *Passing Gas*
8. Scot Brickman *Signature: Peace*
9. George Brunner *Radio Play*
10. David Campbell *The Sputnik Diary*
11. Eliot Carson *love hurts*
12. David Claman *Loomings*
13. Andy Cohen *rim at x (rat mix)*
14. Douglas Cohen *Welcome*
15. Noah Creshevsky *Try*
16. Stephen Decesare *Moondance*
17. Derek Devore *System Activated*
18. Michael Edgerton *A Little Watter, man*
19. Daniel Eichenbaum *Car Accident*
20. Mikado Endo *Where am I?*
21. Elaine Fine *Imagine Happiness*
22. Wesley Fuller *Aegean blue*
23. Matias Giuliani *Un Siglo, un minuto*
24. Gerado Perez Giusti *Mini-A-Tura*
25. Gordon Green *Birds*
26. David Hahn *Goo Mee*
27. James Hegarty *Reset: 59.5*
28. Norbert Herber *Trak News Agency*
29. David Evan Jones *Writing Out Loud*
30. Michael Kinney *One Minute of listening pleasure*
33. Tom Lopez *Moth*
34. Eric Lyon *Molten Statues*
35. Eugene Marlow *48 Rows in One Minute*
36. David Evan Mooney *Ducks in Motion*
37. Samy Mousa *Papa*
38. Marco Oppedisano *The End is Near*
39. Terry Winter Owens *Disclavier-Das Klavier*
40. Maggi Payne *60 Spin*
41. Mark Petering *Life Cycle*
42. Gene Pritsker *Junk Fragment*
43. Aaron Rogier *Going*
44. James Romig *Fragment*
45. Josh Ronsen *brkekexkoaxkoax*
46. Marianna Rosett *Two-Part Invention*
47. Philip Schuellser *Peptyde Hallucinatione*
48. Coa Schwab *Miniature 01*
49. Eric Schwartz *the electronic music revolution will most certainly be televised with the five part harmony, full orchestration, and all the phenomena*
50. Andrew Shapiro *Coda Piece*
51. Judith Shatin *Glimmerings*
52. Juan Solare *nice noise*
53. Allen Strange *shadow boxer*
54. Benjamin Thigpen *nous n'avons qu'un espair au monde*
55. Eldad Tsabary *Lost-Salvage-Divined*

31. Mary Jane Leach *Dido Remembered*
32. Stan Link *Cavatina from an Imaginary Opera*

56. Michael Vernusky *The Singularity*
57. John Villec *Glassbur*
58. Robert Voisey *ripples in sand*
59. Christopher McWard *Dance, Truman, Dance.*
60. Dwight Winenger *rnd.snd.bas*

3.

More about H. Leslie Adams

(There may be some repetition from #1 above.)

Opera North, Pennsylvania's only African American Opera Company, cordially invites you to "Blake", the second presentation of An African American Triptych on Saturday, **April 12th** at 8:00 pm, at the Trinity Center for Urban Life, 2212 Spruce Street in Philadelphia.

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"Love Rejoices: Songs of H. Leslie Adams"
[2nd ed.; Darryl Taylor, tenor]
www.amazon.com
cdbaby.com
MP3 Download:
www.greatindie.com
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www.towerrecords.com

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"Twelve Etudes"
[Maria Corley, pianist]
imaramusic.com
cdbaby.com
MP3 Download:
www.greatindie.com
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www.amazon.com

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HOMEPAGE: www.hleslieadams.com

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africlassical.blogspot.com

BLAKE was given two notable excerpt performances following its VOX Showcase presentation. On November 7, 2006 THE BLAKE SUITE was featured on the Chamber Music Live Series at Queens College, Flushing New York, and on January 3, 2007 at the Schomburg Center in New York City. The latter presentation, by Avava Artists, was the official opening concert for the 52nd Annual Convention of the National Opera Association Convention.

The opera tells the story of young love, forced separation and the search for true love in the antebellum South prior to the Civil War. It also depicts the quest for freedom during those turbulent times in America. The opera, when performed in its entirety, is in four acts with a running time of about two and a half hours.

Adams' works are increasingly gaining in visibility and audience and critical acclaim. The composer recently did a week-long residency at **Morehouse College, Atlanta, Georgia,**

(February, 2007) which culminated in a concert of his art songs and music from a new drama with music, "Slaves." An all-Adams concert was also presented by the **East Cleveland, Ohio Public Library in the Greg Reese Performing Arts Center** (January, 2007). ###

On January 7, 2006 the **National Opera Association** awarded its **Lift Every Voice Legacy Award** to Composer H. Leslie Adams.

The event took place in Ann Arbor, Michigan at the Four Points Hilton Hotel, which hosted NOA's 51st Annual Convention.

Adams was present to receive the award, and earlier in the week participated in a Panel of Composers and Impresarios discussing the "Future of Opera in America."

His song group, "Daybirth, " on texts of Joette McDonald, was the topic of a scholarly paper presented by Gail Robinson, with McDonald also present.

Adams accompanied Robinson on "Lullaby Eternal," a song from "Daybirth" at the paper presentation and again, at the request of the Convention, as a finale to the final session: a banquet which featured winners of the vocal competitions held during the convention.

Adams award reads, "The National Opera Association presents this 'Lift Every Voice Legacy Award' to H. Leslie Adams; January 7, 2006." ###

- Maestro Aurelio de la Vega presented an illustrated lecture on his music April 19, 2006, at the Institute for Cuban and Cuban-American Studies of the University of Miami, Florida. The title of the lecture is "A Long Musical Journey." The illustrated lecture was given in connection with an on-going international celebration of his 80th anniversary. For reservations, phone (305) 284-2822.

- ## Rodney Oakes In Concert

I am enclosing the announcement of my solo concert on April 29. Although I have performed off and on over the past few years, I have not presented a solo concert of my original music in about 14 years. I decided it was time to share some of my more recent works in an intimate setting.

The room at Alvas is quite nice. It is a small venue, seating only 60. I hope I can fill it for this performance!

I have created what I believe to be some interesting works recently. I am especially excited about the Blue Bridge, a work for MIDI trombone and DVD. The material is the Vincent Thomas Bridge and its recent lights.

I hope to finish another work for MIDI trombone and DVD, Variations on The Krakow Fanfare. The material dates back to 1241, and am pleased with the progress I am making with this piece.

Thanks for letting me share with you information about this event.

Rod Oakes

Rodney Oakes In Concert

Original Music for the Trombone and Electronics
April 29, 2006
8:00 PM
Rosalie & Alva's Performance Gallery
1417 W. 8th Street
San Pedro, CA 90732
Ten dollar admission

Tickets and information available at (800) 403- 3447

- Irwin Swack's work, "*Profiles*" for clarinet, violin and cello, was performed at Weill Recital Hall at Carnegie Hall, Sat., Mar. 4, at 2:00 p.m.

- FOR IMMEDIATE RELEASE

February 1, 2006, Verona, New Jersey - Subito Music Corporation has acquired the catalog of Seesaw Music from the family of the late Raoul Ronson. Subito will retain the Seesaw name and imprint on the entire catalog, which consists of over 3600 works by more than 300 composers.

Seesaw Music Corporation was founded in New York City by Mr. Ronson in 1964 to create a place for the serious music being created at the time. Subito President Stephen Culbertson states: `Seesaw Music was one of the first `print-on-demand` publishers, before that term became current. There are many works with a long performance history, as well as gems that we hope to re-introduce to the concert music community. We are pleased to be able to keep the entire catalog intact and available. We hope to add new works to the catalog as well as modernize the distribution system by using current technology and adding online ordering capabilities.`

Acquisition of the Seesaw catalog marks a period of unprecedented growth and expansion for Subito Music Corporation, which recently assumed distribution for the Subito print catalog, the CD Sheet Music 2.0 product line, and several other series including Large Print Music and The Digital Editions.

From its inception in 1980, Subito Music Corporation has been a leader in the concert music publishing industry. Informed by over 125 years of combined experience, SMC is a full-service music publisher, featuring a roster of world-class composers among its list of exclusive artists, and offering typesetting and printing, promotion, rental, sales, distribution and copyright administration services for composers and publishers. In addition, SMC

consistently identifies creative and practical uses for digital technology, with initiatives ranging from digital sheet music delivery and short-run print-on-demand capabilities, to its innovative distribution and promotion agency services and e-commerce functionality.

###

Subito Music Corporation
60 Depot Street
Verona, NJ 07044
tel: (973) 857-3440
fax: (973) 857-3442
www.subitomusic.com

Subito contacts

Stephen Culbertson, President - sc@subitomusic.com

David Murray, Publishing Manager - dbm@subitomusic.com

Bill Rhoads, Promotion Director - branda@subitomusic.com

Patricia Kotsambas, Customer Service Manager - pak@subitomusic.com

- Dear Maestro WINENGER,

I have the great pleasure to send You my new composition "Song of Mars", inspired by a very beautiful, a fantastic picture realized by the NASA in this extraordinary American mission to Mars. In fact, the background of this music (the "objective" like organ sounds) is a conversion of the attached "jpg image" to "midi sounds" (with the "MIDImage" software), and the melody is my "subjective" contribution...

With the best wishes,
Faithfully Yours,
Dr. Serban NICHIFOR

Song of Mars by Dr. Serban Nichifor

(Click the image to audition.)

Dear Maestro WINENGER,
It gives me great pleasure to send You (on MIDI file) also a new wonderful composition of Liana ALEXANDRA : RHYTHMS. I like this music !

With the best wishes,
Faithfully Yours,
Serban

- **Reviews about NUOVA MUSICA CONSONANTE - LIVING MUSIC FOUNDATION 2003 (Computer Music from U.S.A., Belgium, Italy, England and Romania), for the Bucharest magazines "Actualitatea Muzi," (January 2004) and "Observator Cultural" (January 2004).**

With our highest regards,
Liana ALEXANDRA & Serban NICHIFOR

Update: February 1, 2004:

Dear Maestro WINENGER,
I have the pleasure of sending you my compendium "INTRODUCTION TO COMPUTER MUSIC" - for my course at the National University of Music in Bucharest. In fact, this is an INTRODUCTION TO MUSIC OF THE UNITED STATES because Computer Music - this marvelous genre - is 99 % AMERICAN MUSIC !!!
The text is in Romanian, but with numerous English Expressions. In Chapter A (Chronology), I have inserted some information about you and the your magnificent LIVING MUSIC FOUNDATION.
Yours faithfully,
Serban NICHIFOR

Note to the reader: email copies of this compendium in Romanian are available from the webmaster

---

- ## Jose' Salazar:

Jose' Salazar was presented in concert in New York City at the Weill Recital Hall, at **Carnegie Hall**, on **March 26, 2006**.

- Here is the new program of the **Composers Colloquium** I am organizing at our UNI since 1996.

With my regards.

Violeta Dinescu

Carl von Ossietzky Universitdt Oldenburg
Fakultdt III
Musik

Kammermusiksaal (A-11)
Ammerldnder Heerstra_e 114-118

Komponisten Colloquium
SS 2003
Musik unserer Zeit

25.4.2003
- 18.00 Uhr -

Gertrud Meyer-Denkmann (Oldenburg)
Zur Gleichzeitigkeit verschiedener Musikkulturen
2.5.2003

.00 Uhr -

Peter Machajdmk (Bratislava/Berlin)

23.5.2003
- 18.00 Uhr -

Juliane Klein (Berlin)
- in Kooperation mit Oh-Ton Oldenburg -
30.5.2003
- 18.00 Uhr -

Daniel Rothman (LA/USA)
Gast: David Smeyers (Klarinette)
- in Kooperation mit Radio Bremen -
6.6.2003
- 18.00 Uhr -

Lars Graugaard (Kopenhagen/Ddnemark)

20.6.2003
- 18.00 Uhr -

Peter Schleuning (Oldenburg)
Schleunings Flvtenzirkus.
F|nf Flvten bilden eine Faust: Musikwissenschaft am Limit

27.6.2003
- 18.00 Uhr -

Insa Oertel: Der Komponist Gustavo Becerra-Schmidt (Chile/Oldenburg)
- Vortrag in Anwesenheit des Komponisten -
Gast: Ljuba Markova (Klavier)
4.7.2003
- 18.00 Uhr -

Mihaela Vosganian (Bukarest/Rumdnien)
und
-20.00 Uhr -

Diana Simon und Rucsandra Popescu (Bukarest)
Gesprdchskonzert

- Dear Dwight,

I am very happy to send you information about my new opera premiere in Oldenburg and also the program of the composer colloquium I am organizing at the UNI since 1996.

With my regards,
Violeta

Info Erindira
Oldenburgisches Staatstheater, Kleines Haus
Erindira
Kammeroper von Violeta Dinescu nach Gabriel Garcia Marquez
Musikalische Leitung: Eric Solin
Regie: Mascha Pvrzgen
Ausstattung: Cordelia Matthes

Erindira: Anja Metzger
Grossmutter: Christina Ascher
Ulysses: Paul Brady
(sowie Marit Risnes, Ute Biniass, Alwin Kvlblinger, Brian Joyce, Toshihiko Matsui, Anthony Gardner)

Kartenbestellung
Tel.: 0441 / 2225 111
Fax: 0441 / 2225 221

Sa., 16.11.2002, 20:00 Premiere
Do., 21.11.2002, 20:00
Mi., 04.12.2002, 20:00
Mi., 11.12.2002, 20:00
Sa., 21.12.2002, 20:00
So., 12.01.2003, 20:00
Sa., 18.01.2003, 20:00
Do., 23.01.2003, 20:00

Am Sonntag, 3. November um 17 Uhr findet die Einf|hrung in das St|ck und die Inszenierung statt.
weitere Information unter www.oldenburg.staatstheater.de

W|stenwind, Orangenduft und Gr|nes Blut ERENDIRA □ Oper von Violeta Dinescu nach einer Novelle von Gabriel G. Marquez
B|hnenbild-Detail

Eine phantastische Novelle voller poetischer Bilder und magischer Anspielungen bildet die Vorlage f|r eine Oper mit einer zwischen Realitdt und Traumwelt oszillierenden Handlung. Magische Rdume aus s|damerikanischen Bilderwelten werden beschworen. Die Musik des Kammerorchesters bildet eine eigene Welt. Sie bebildert die Handlung nicht, sondern spinnt selber verschiedene Handlungsstrdnge fort. Sie symbolisiert das ;Unterwegs-Sein+ von Erindira, ihr Suchen und die Offenheit des Endes. ;Der Klangraum meiner Musik verdndert sich stdndig □ wie Treibsand. Man kann in ihm versinken, wenn man selbst nicht schnell genug ist.+ (Violeta Dinescu) Eine Musik, die nicht der Untermalung dient, sondern die der Magie der Geschichte eine eigene, poetische Ebene hinzuf|gt.
Premiere

16.11.2002
20.00 Uhr
Kleines Haus

• **David Manson**'s Indie label **isospin labs** has released two CDs that you may be interested in if you like innovative and adventurous music.

Fluid Motion is a jazz quintet featuring saxophonist **Sam Rivers**, a true legend in the jazz realm. The recording is a balance between structure and freedom. **CD Baby** has some excerpts in mp3. www.cdbaby.com/fluidmotion

Visions is a compilation of performances from the EMIT series. The music ranges from free jazz to electronic and experimental. It is "music for the strong of ear" featuring **Peter Kowald, Evan Parker, Sam Rivers, Amy Denio, Day & Taxi, Eugene Chadbourne, Davey Williams, Pamela Z, Daniel Carter** and other artists. www.cdbaby.com/cd/emit

The recordings are available via **CD Baby, NorthCountry and Wayside**.

Thanks for your support of creative music!

David Manson
EMIT
www.emitseries.org
mansond@email.spjc.cc.fl.us

• **Vivian Adelberg Rudow**'s full orchestra music SPIRIT OF AMERICA was premiered on Friday, **July 12, 2002**, 7:00 PM performed by the **Chesapeake Orchestra, Jeffrey Silberschlag** conductor, during a FREE River Concert Series at St. Mary's College, St. Mary's City, Maryland.

Adelberg Rudow and friends conducted in the audience during audience participation sections of SPIRIT OF AMERICA.

The River Concert Series, a set of festive high quality outdoor concerts, draws approximately 4,000 people per concert. The variety of styles of music professionally performed, good food, the beautiful waterfront setting, create a unique music experience.

For more information about the River Concert Festival and directions, see the **web site:** www.smcm.edu/rcs

For more information from the composer: **phone** 410-889-3939, **E-mail:** VivianAR@jhu.edu

• **Liana Alexandra**'s paper on **the Living Music Foundation**, presented on Friday, **5 April 2002**, at the **National University of Music of Bucharest** on the occasion of their annual festival of the faculty of Composition, Musicology, and Pedagogie was well-received and will be published in a cultural review to be reproduced in part here.

•

Sent: Friday, May 03, 2002 1:46 PM
Subject: "Living Music" by Liana Alexandra

Dear Sir,

I have the honour to present my article intitled "Living Music" published at the review OBSERVATOR CULTURAL this week (nr.114). You can see this article on www.observatorcultural.ro

Sincerely yours,
Liana Alexandra lianaalexandra@pcnet.ro

- Member News - **Joseph Pehrson** - 4/01/08

- The Composers Concordance would like to announce a new video on YouTube by our co-director, Joseph Pehrson.

YouTube

It's a piece called "Spinner" and it is here shown at the Moscow Composers' Union. The piece is for clarinet, bassoon, viola and cello (2007) and it was also performed in Moscow as part of the "Jurgenson Salon" on March 22, 2008.

Performers are Alexander Filatov, clarinet, Sergei Grashchenkov, bassoon, Anastasia Ponochevnaya, viola and Lydia Zinchenko, cello...

- Joseph Pehrson recently had two performances of his *Spectral Harmony* for saxophone and French horn by Jean Luc Darbellay's group, the "Spectral Ensemble" in Bern Switzerland and Mulhouse, France March 15 and March 17, 2002.

- In addition, his work *Three Pianopieces* will be performed by pianist Jeffrey Jacob, of George Crumb notoreity at New York University on April 29, 2002 at Loewe Theatre. Mr. Jacob will also be recording the piece commercially this Summer.

- Two additional pieces by Pehrson will be featured this Spring which use electronics and which are in unusual tuning systems. On Saturday, May 25th, 2002 Pehrson's *Blackjack* for trombone and electronics in the just intonation "Blackjack" scale will be played by Chris Washburne, trombone on Johnny Reinhard's American Festival of Microtonal Music at the Roulette performance space in New York.

- The Composers Concordance will be presenting another unusual work in an alternate tuning for viola and electronics on Thursday, May 30, 2002 with Olivia Koppell, viola.

- In addition to these concert works, the Pulse Ensemble Theatre is presenting Shakespeare's *The Tempest* using Pehrson's music, and his arrangements of Renaissance "standards" in a run from April 17, 2002 through May 12, 2002. This is the second time this theatre company has presented *The Tempest* with Pehrson's music.

- **Serban Nichifor** presented a recital of **Solo Cello music** during the International Festival **NEW MUSIC WEEK** in Bucharest, Romania, held in **May 2002**.

"LIVING MUSIC FOR CELLO"
- Interferente Romano-Americane -
(Serban NICHIFOR - cello)

The program consisted exclusively of music by American and Romanian members of **The Living Music Foundation**:

- Dwight WINENGER (USA): "Structural Variations on Two Obscure Themes" pentru violoncel solo (p.a.)
- Liana ALEXANDRA: "Incantatii III" pentru violoncel si banda magnetica (p.a.a.)
- Charles Norman MASON (USA): "The Artist and His Model" pentru violoncel si banda magnetica (p.a.)
- Serban NICHIFOR: "Isihia II" pentru violoncel si banda magnetica (p.a.a.)
- Rodney OAKES (USA): "Fantasy for Cello & Electronics" (p.a.)

- **Cellist Craig Hultgren** performed a solo program of seven world premieres on a **Nov. 18th, 2001** program for **Artburst** at the Unitarian Church of Birmingham, Alabama.

This contemporary performance featured both acoustic and electronic works created for him. The works cover a broad panorama of visions and voices from the last three years surrounding the change of the century.

- ***H7yx□a*** for cello, speaking cellist & tape by Sherban Nichifor (Roumania)
- ***Only Four*** for solo cello by Charles Knox (Atlanta)
- ***After Hours*** for violoncello & tape by Kurt Carpenter (Sterritt, AL)
- ***Structural Variations on Two Obscure Themes*** for solo cello by Dwight Winenger (California)
- ***The Ninth Wave*** for cello & computer generated tape by Robert Scott Thompson (Atlanta)
- ***Lavender Slumber*** for solo cello by Andy Delikat (Birmingham)
- ***Waltzes for Capone*** for cello & digital electronics by Matthew Marth (Olympia, WA)

The concert was an enormous success as testified to by the following review:

Birmingham News/Today
Entertainment News

Hultgren uses novel cello to set surrealistic tone

11/20/01

MICHAEL HUEBNER
News staff writer

Artburst's challenging season of cutting-edge music, dance and theater continued Sunday night at the Unitarian Universalist Church. Cellist **Craig Hultgren**, Birmingham's leading cultivator of new music, provided the acoustic and electronic instruments. Seven composers furnished the compositions, most of which were world premieres.

Hultgren has networked widely in his quest for innovative music, and for this concert he came up with some gems. Starting off with **Robert Scott Thompson's *"The Ninth Wave,"*** Hultgren unveiled his new electronic cello a bodyless stick figure of an instrument that he used to great effect accompanying a bed of ghostly sound masses from the two speakers flanking him. Distant voices and seascapes echoed through the hall in a vaguely melodic, thoroughly engaging framework.

Romanian composer **Serban Nichifor**'s ***"Hyxía"*** is steeped in ritual, the cello and vocals (the cellist is required to sing in Hebrew, Greek, Latin and English), successfully bridging Eastern orthodoxy and Western Christianity through an evocative array of pre-recorded sounds and cello harmonics. For "After Hours," Kurt Carpenter resurrected an analog tape piece from the days when Moog, Arp and Buchla synthesizers ruled the avant-garde, and wrote a cello part for it.

The juxtaposition of the live instrument with the synthesized whistles, bird calls and random bloops and bleeps worked surprisingly well. Hultgren mimicked, cajoled and otherwise provided a spirited accompaniment.

Matthew Marth's provocative ***"Waltzes for Capone,"*** for cello and digital electronics, was the evening's most tantalizing and technically advanced composition. Crystalline bell tones and quotes from Strauss waltzes set the taped background for the work, which explored the warped psyche of the notorious gangster. The result was a surrealistic, sometimes naive and bizarre dialogue with the live instrument.

Of the three pieces for solo acoustic cello, two lacked the flare of the electronic works. The exception came from **Dwight Winenger**, whose ***Structural Variations on Two Obscure Themes*** delighted with its inventive and playful reminiscences on the Pink Panther theme and the hymn "Red and Yellow, Black and White."

- **The Calendar for New Music**, published monthy by The SoundArt Foundation, Inc.

    William Hellerman, Editor
    P.O. Box 900
    Philmont, NY 12565 USA

The latest information on concerts, CDs, competitions in the New York City area.
Subscribe for $15. Visit their website @ soundart.org

- PLEASE NOTE: We now have a **web site for "O.T, a Musical Retelling of Othello in Modern Times":** http://otmusical.com. And we have just released a CD of selections, on sale at Amazon.com, our site, and regular outlets. There was also a Washington, D.C. premiere of **O.T.** in February, 2001.

Cordially,
Mirta Mulhare

Member, Living Music

DID YOU KNOW?

Did you know that you can make a donation to the United Way and earmark it for Living Music Foundation? If you wish the donation to go to one of the following projects, tell United Way to send it to Living Music Foundation and ask for a thank you note. We will contact you and ask which project you would like to help out:

Romanian New Music Festival
Living Artist Recordings
Living Music journal
Living Music Concert Series
General Support

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That members of The Living Music Foundation get triple exposure on our web site in addition to promotion in Living Music Journal, which is distributed to all our members, which including numerous colleges, universities, and music libraries around the world.
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LIVING MUSIC is the official publication of **The Living Music Foundation, Inc.**

February 1
August 1

Announcements, Opportunities, Competitions, and Calls for Scores must be postmarked by one of the above dates prior to publication dates to be considered for inclusion in Living Music Journal. Please send information to:

Living Music
c/o Dr. Charles Norman Mason

900 Arkadelphia Road
Box 549033
Birmingham-Southern College
Birmingham AL 35254 USA
cmason@bsc.edu

LIVING MUSIC is published two times each year (September 30 and March 30). The deadlines for submissions for performance notification, competitions, and advertisements are four weeks before each date of publication or thereabouts. Advertising rates are $15 per column inch.

To join *LIVING MUSIC* and receive the journal, send $20 (US residents) or ($25 [US funds] all others) to the new General offices:

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Birmingham AL 35254 USA

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the Living Music Foundation, inc.
Membership Dept.
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Executive Director
900 Arkadelphia Road
Box 549033
Birmingham-Southern College
Birmingham AL 35254 USA
email: Dr. Charles Norman Mason

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Background music is "Extremes" for strings by Dwight Winenger [BMI] © 1996

Performed by the Desert Hot Strings with the composer at the sequencer.
3,295 bytes (1:59 min.) **Extremes.MID** was orchestrated by D. Winenger
on Trax for Yamaha CBX-T3 synthesizer

Web Site Offices:

- e-mail Livng Music at dwight@dwightwinenger.net
- or overland...

```
Other snail mail addresses:

          LIVING ARTIST Recordings
          Project Coordinator
          P.O. Box 2264
          Birmingham  AL  35201-2264 USA
```


Membership is only **$20.00** per year (USA) and includes our quarterly publication, ***"LIVING MUSIC"*** **journal** and other benefits: **Compact Disc label, Living Artist Recordings; Internet publishing; BMI affiliation; and tax-exempt assistance.** International membership (**$25.00 [US Funds]**) includes air mail postage for the journal.

Click here to request literature, make comments, or ask questions.

Thanks for dropping by!

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Living Music Journal...

Late-breaking Music News... special edition

Concert Announcements

The following date-sensitive Concert announcements arrived during the inopportune period between hard-copy issues. We have put them online so our online visitors will not miss the opportunities these announcements afford:

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8. The **60x60 Canadian Mix** launches this weekend!
   An alternate 60x60 mix of Canadian composers lead by **Eldad Tsabary** is debuting this weekend in **Toronto and Halifax, Canada**

   "60x60 was initiated in 2003 and his since grown into one of the planet's most coveted contemporary music events.... its success can be explained by the sheer wealth of different approaches on display and its capacity of organically integrating them underneath the roof of "New music". It is important to note that there is not one definitive version of the piece, as different regional mixes cohabitate with the all-encompassing international mix.

   - 60x60: Wellington welcomes New Music's fastest-ticking clock By Tobias Fischer, published 2008-09-01

   Saturday **October 4th** 4:00 AM,
   Nuit Blanche, Walter Hall, Edward Johnson Building,
   University of Toronto
   Toronto, Canada
   www.utoronto.ca/tmu_dpatr/DejaPresqueJamais.pdf

   and

   Sunday **October 5th** 7:30 PM,
   Oscillations,
   Saint Mary's University Art Gallery,

Halifax NS
www.oscillationsfestival.ca

Canadian composers included in 60x60 (Canadian mix)
Asoma, Zorina Bacchus, Adam Basanta, Sandeep Bhagwati, Adrian Borza, Christian Calon, David Campbell, Matt Campbell, Raylene Campbell, CDZabu, Gustav Ciamaga, Patrick Sébastien Coulombe, Ian Crutchley, Dancers, Leslie de Melcher, Debashis Sinha, Richard Désilets, Francis Dhomont, Nicolas Dion, Patricia L. Dirks, Carey Dodge, The Dry Heeves, Troy Ducharme, Jean-Michel Dumas, Philippe-Aubert Gauthier, François Girouard, Philip Gosselin, Martin Gotfrit, Tim Hecker, Bryan Jacobs, Bentley Jarvis, Yota Kobayashi, Shaw-han Liem (I am Robot and Proud), Sylvi macCormac, Florence Masson, David McCallum, Andra McCartney, Diana McIntosh, Dustin Molicki, Steven Naylor, Raphaël Néron-Baribeau, David Ogborn, John Oliver, Sean O'Neill, David Parfit, Lia Pas, Sarah Peebles, Scott Peterson, Michael Pinsonneault, Ambrose Pottie, Hélène Prévost, Jean Routhier, Frederick Schipizky, Zuzana Sevcikova, Laurence Stevenson, Nancy Tobin, Roxanne Turcotte, Steve Wadhams, Matthew Wood, Kamen Zenov.

VoxNovus mailing list
VoxNovus@voxnovus.com
seven.pairlist.net/mailman/listinfo

9. Uncommon Voices!

Music by composers from the Americas and the World

Ten free admission concerts featuring the North/South Chamber Orchestra and distinguished guest artists

*at **Christ & St Stephen's Church*** (120 W 69th St & #8211; New York City)

29th Season (1980-2009)

www.northsouthmusic.org

NORTH/SOUTH CONSONANCE Inc. is pleased to announce plans for its 2008-09 concert series featuring music by composers from Asia, Europe and the Americas.

The upcoming season will mark the 29th consecutive year of activities by this non-profit organization devoted to the promotion, performance and recording of music by living composers.

Ten free-admission events will be presented at the auditorium of Christ and St. Stephen's Church (120 West 69th St) in New York City. The

concerts will feature the acclaimed North/South Chamber Orchestra and distinguished soloists including **Patricia Caicedo and Stela Brandao, sopranos; Mioi Takeda, violin; John Pickford Richards, viola; the Basso Moderno Duo; Munir Beken, Turkish ud; Lisa Hansen, flute; Setsuk o Akizawa, oboe; David Krakauer and Richard Goldsmith, clarinet; Susan Jolle s, harp; Helen Lin, piano; and pianist/conductor Max Lifchitz.**

Recent works by three generations of composers representing diverse aesthetic orientations and hailing from throughout the **US, Argentina, Brazil, China, Colombia, Greece, Italy, Israel, Japan, Korea, Mexico, Spain, Turkey and Venezuela** will be performed.

They include: **Ofer Ben-Amots, Brian Banks, Dwight B anks, Elizabeth Bell, Munir Beken, Richard Brooks, Canary Burton, Patrick Ca stillo, Jordi Cervello, Carson Cooman, Stephen Feigenbaum, Bernardo Feldman, Daniel Haldar, Lee Hoiby, Nikolas Allen Jeleniauskas, Dennis Kam, Yoshihiro Kanno, Daniel Kessner, Leo Kraft, Max Lifchitz, Tudor Dominik Maican, Patri cia Morehead, David Patterson, Andrea Reinkemeyer, Ned Rorem, Ma nuel Sosa, Gabriele Vanoni, Rain Worthington, & Stephen Yip.**

Many of the featured composers will be present at the concerts to introduce their music and meet with the public. They will wor k closely with the musician members of the North/South Consonance Ensemble to insure befitting performance of their works.

NORTH/SOUTH CONSONANCE's 2008-09 season is made possible in part with public funds from the New York State Council on the Arts and the New York City Department of Cultural Affairs. Additional support for these free admission events is being provided the American Federation of Musicians (Local 802); the Alice M. Ditson Fund at Columbia University; and many generous individual donors.

For more information about this exciting concert series please visit www.northsouthmusic.org

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10. # 60x60 Broadcasts:

The new double album release of the 60x60 project is being aired regularly on **WMUA, WKCR, and WOBC.**

Our oldest supporter, **Max Shea** with his radio program, "Martian Gardens" has been playing selections of the 60x60 for the past 4 years. He has been playing one or more selections on his

show airing on: **WMUA FM 91.1 Amherst, Massachusetts.** with web simulcast at: /www.wmua.org MARTIAN GARDENS is on **Sundays 21:00-24:00 Eastern Standard Time** online playlists can be found at: weblogs/martian

Next is **Anne Cammon's "Art Waves,"** a literary radio program, featuring poetry, fiction, radio drama, and experimental literature. Miss Cammon uses the 60x60 project as refreshing interludes between the literary works.

"Art Waves" airs on **Fridays 9:00-10:00 pm Eastern standard time.** Tune in at **89.9 FM** or listen on-line at /www.wkcr.org. Feel free to learn more about WKCR shows at www.wkcr.org/wkcrarts

Anne Cammon's show airs about **once a month**, including this Friday October 5th which features another exciting literary journey combining music and the spoken word. With sizzling works by Palestinian-American poet **Natalie Handal**, portraits of Bombay and New York City by poet **Jeet Thayil**, a novel-excerpt on the life of a junior cartographer by **Reif Larson**, and text-sound adaptation of poems from Anne's collection India Songs, by composer **Robert Voisey**. Not including works from the 60x60 (2004-2005) CD.

Most recently 60x60 has been airing on **Tom Lopez's "Foldover"** airing every **Monday from 3:00-4:00 pm (Eastern Standard Time) on WOBC 91.5 FM in Oberlin, Ohio** (just outside of Cleveland). The show can also be heard over the Internet at: www.wobc.org Last Monday he featured 25 works from the 60x60 project. A web site with information about FOLDOVER can be found at: www.timara.oberlin.edu It includes playlists and information on how to find recordings of the music.

I hope you are in the area to tune in to one of these programs or have the time to listen to their simulcast over the World Wide Web.

VoxNovus mailing list:
VoxNovus@voxnovus.com
listinfo/voxnovus

Composers featured in 60x60 **(2006 / International Mix)** include:

Aaron Acosta	David Fenech	Serban Nichifor
Liana Alexandra	Monroe Golden	Rodney Oakes
John Allemeier	David Gunn	Ronald Parks
Dwight Ashley	David Hahn	Maggi Payne
Marc Barreca	Erdem Helvacioglu	Samuel Pluta
Dennis Bathory-Kitsz	Tony Higgins	David Shannon
Gina Biver	Stuart Hinds	Alan Shockley
James Bohn	Lynn Job	Scott Smallwood
Marita Bolles	Julian Jonker	Laurie Spiegel
Ann Cantelow	Yasushi Kamata	Asha Srinivasan
Nicolas Chausseau	Nicole Kim	Alex Temple
Andrew Cole	Joan La Barbara	Balie Todd
Christopher Cook	Stan Link	Eldad Tsabary

Cindy Cox
Antonino Cuscina
Robert Dick
Ian Dicke
Greg Dixon
Aaron Drake
Ivan Elezovic
Don Malone
Dylan Mattingly
Maurilio Cacciatore
Andra McCartney
Anastasio Mitropoulos
Annele Nederberg
David Newby
Kubilay Uner
Mark Vernon
Katrina Wreede
Xiting Yang
Ivan Zavada
Oded Zehavi
and ~chromatik_d_zabu.tmp (collective)

Composers featured in 60x60 **(2007 / International Mix)** include:

Henri Algadafe
John Allemeier
Thomas Bailey
Joel-Aime Beauchamp
Benjamin Boone
Monique Buzzarte
Adam Caird
Gregory Chatonsky
Jesse Clark
Cindy Cox
Noah Creshevsky
David Cutler
Tilman Dehnhard
Robert Dick
Andrew Eckel
Iris Garrelfs
Thierry Gauthier
Marcel Gehrman
Thomas Gerwin
Tomer Harari
Risto Holopainen
Alphons Izzo
Michiko Kawagoe
Joelle Khoury
Panayiotis Kokoras
Gintas Kraptavicius
Sophie Lacaze
Micky Landau
Tuan Hung Le
Graziano Lella
Meng-chia Lin
Drake Mabry
Chris Mann
Al Margolis
John Maters
Christian McCleer
David McIntire
David Morneau
Jeff Morris
Tim Mukherjee
Alex Nadjarov
Helen Nattras
Serban Nichifor
Blas Payri
John Pitts
Gene Pritsker
Tim Reed
Stephen B. Rothman
Anne van Schotholst
Laurie Spiegel
Ken Steen
Oliver Tache
Eldad Tsabary
Andrea Vigani
Daniel Visconti
Jane Wang
Rodney Waschka II
Simon Whetham
Sabrina Pena Young
and Cynthia Zaven

VoxNovus mailing list
VoxNovus@voxnovus.com
listinfo/voxnovus

Composers included in 60x60 (2006) International Mix:

Aaron Acosta
Liana Alexandra
John Allemeier
Dwight Ashley
Marc Barreca
Dennis Bathory-Ktitsz
Gina Biver
James Bohn
David Fenech
Monroe Golden
David Gunn
David Hahn
Erdem Helvacioglu
Tony Higgins
Stuart Hinds
Lynn Job
Rodney Oakes
Ronald Parks
Maggi Payne
Samuel Pluta
David Shannon
Alan Shockley
Scott Smallwood
Laurie Spiegel

Marita Bolles
Ann Cantelow
Nicolas Chausseau
Andrew Cole
Christopher Cook
Cindy Cox
Antonino Cuscina
Robert Dick
Ian Dicke
Greg Dixon
Aaron Drake
Ivan Elezovic,
Julian Jonker
Yasushi Kamata
Nicole Kim
Joan La Barbara
Stan Link
Don Malone
Dylan Mattingly
Maurilio Cacciatore
Andra McCartney
Anatasio Mitropoulos
Annele Nederberg
David Newby
Serban Nichifor
Asha Srinivasan
Alex Temple
Balie Todd
Eldad Tsabary
Kubilay Uner
Mark Vernon
Katrina Wreede
Xiting Yang
Ivan Zavada
Oded Zehavi
and ~chromatik_d_zabu.tmp (collective)

Composers included in 60x60 (2006) New York Minutes Mix:

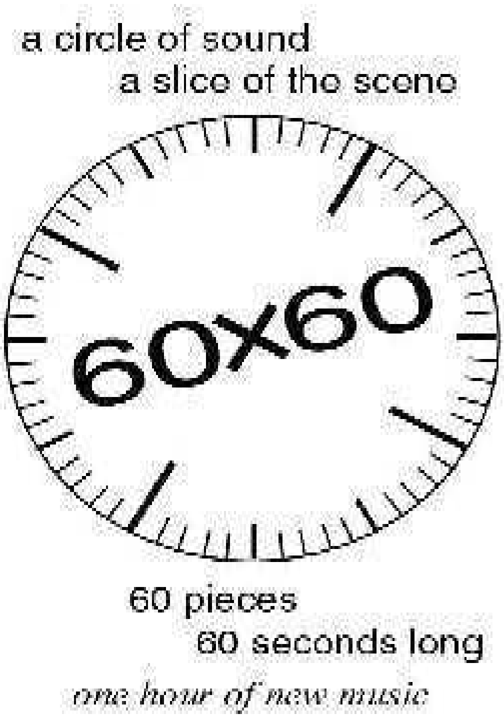
Sara Ayers
Kenneth Babb
Ernst Bacon
Eve Beglarian
Benjamin Bierman
Benjamin Bierman
Jeremiah Bornfield
George Brunner
Monique Buzzarte
Doug Cohen
Noah Creshevsky
Douglas DaSilva
John de Clef Pineiro
Robert Dick
Robert Fanelli
Mary Feinsinger
Roger Fife
Roger Fife
Jason Freeman
Evan Gallagher
David Gamper
Bob Gluck
Daniel Goode
Seth Gordon
Andy Graydon
Gordon Green
Melissa Grey
Jennifer Griffith
Franz Hackl
Jeffrey Harrington
Noah Haverkamp
Emiko Hayashi
Ray Levitt
Peter Heller
Sean Hickey
Brian & Eugene Kim House
Daniel Iglesia
Travis Johns
Richard Kostelanetz
Briggan Krauss
Joan La Barbara
Mary Jane Leach
John Link
Annea Lockwood
Glenn Marsala
Paula Matthusen
Kevin McCoy
Jordan McLean
Jake Merkin
Christopher North
Frank J. Oteri
Jonathan Pieslak
Timothy Polashek
Gene Pritsker
Martin Simon
David Snow
Laurie Spiegel
Patrick Stacey
Hans Tammen
Francisco Toro
Samuel Tymorek
Robert Voisey
Charles Waters
David Wolfson

Composers in the 60x60 (2004-2005) CD Release:

Riad Abdel-Gawad
Aaron Acosta
Liana Alexandra
John Allemeier
Lydia Ayers
Kenneth Babb
Jethro Bagust
Christopher Bailey
Christian Banasik
Greg Bartholomew
J.Ryan Garber
Douglas Geers
Peter Gilbert
Robert Gluck
Daniel Goode
Ramón Gorigoitia
David Gunn
Mike Hallenbeck
David Hamill
Pat Hanchet
Richard O'Donnell
Cezary Ostrowski
Ronald Parks
Maggi Payne
Alexis Perepelcia
Mark Petering
Samuel Pluta
Kevin Ponto
Giuseppe Rapisarda
Malcom Rector

Dennis Báthory-Kitsz
J.C. Batzner
Eve Beglarian
Stephen Betts
Sandeep Bhagwati
Benjamin Bierman
John G. Bilotta
Jason Bolte
Benjamin Boone
Justin Breame
George Brunner
Benedikt Brydern
Paul Burnell
Julian Cartwright
Elvio Cipollone
David Claman
Paul Clouvel
Douglas Cohen
Ray Cole
Andrew Cormier
Noah Creshevsky
Lucio Cuellar
Aaron Drake
Moritz Eggert
Ivan Elezovic
Travis Ellrot
Karlheinz Essl
Carlo Forlivesi
Justin Freeman
Larry Gaab
David Gamper
David Handford
Marihiko Hara
Jason Heald
James Hegarty
Erdem Helvacioglu
Mark Henry
Dorothy Hindman
Bernard Hughes
David Jaggard
Lynn Job
Solange Kershaw
Killick Merivon
KleinSmid
Gary Knudson
Igor Korneitchouk
Myroslava Lashkevych
John Link
Stan Link
Tom Lopez
Don Malone
Charles Norman Mason
Mike McFerron
David McIntire
James McWilliam
Leslie Melcher
James Miley
Polly Moller
David Mooney
Serban Nichifor
Julia Norton
Rodney Oakes
Steven Ricks
Mark Rose
Robert Sazdov
John Schappert
Heike Schmidt
Jacky Schreiber
Alex Shapiro
Martin Simon
Adam Sovkoplas
Kenneth Steen
Paul Steenhuisen
Jonathan Stone
Allen Strange
Dirk Johan Stromberg
Thomas Sutter
Peter Swanzy
Peter Swendsen
Mike Swinchoski
Piotr Szewczyk
Norman Teale
Robert Scott Thompson
Vladimir Tošic
Eldad Tsabary
Mike Vernusky
Rene Veron
Joseph Vogel
Robert Voisey
Chris Ward
Straiph Wilson
Katrina Wreede

11.



Vox Novus &

"60x60 showcases a wealth of brief, contemporary compositions. There are no live performances, so you can't really call it a concert. Maybe it would better be described as a listening party. ... It's like a Whitman's sampler of the contemporary new music scene. " - Sound Sampler Greg Haymes, Times Union, Albany New York February 9, 2006

"60x60 features 60 back-to-back pieces that are each under 60 seconds long, each by a different modern composer. ... It's like channel surfing through experimental music." Geeta Dayal, Village Voice, New York, New York March 16-22, 2005 Vol. NO. 11

"... The idea of commissioning sixty pieces each a minute long has elements of both ingenuity combined with madness: ... A minute can be ample time to express a whole gamut of imaginative sounds, or it can be a constraint which forces an artist to isolate what is the most important element of a work. The point of the project is that it enables an audience to take in and enjoy a cross section of different approaches to new music within a reasonable duration. And the purpose of Robert Voisey is to promote new music ..." - Ingenuity

and madness? Malcolm Miller, Music & Vision, London UK December 24, 2005

60 Composers in this year's **Pacific Rim Mix** include:

- **Nicholas Baldwin**
- **Marc Barreca**
- **Lembit Beecher**
- **John Biggs**
- **Betty Breath**
- **Darren Buhr**
- **Brigid Burke**
- **Rosalinda Carlson**
- **Sharon Cheslow**
- **Lut Yun (Lucinda) Chiu**
- **Foster Clark**
- **Jared Commerer**
- **Cindy Cox**
- **Michael Dawson**
- **A.L. Dentel**
- **Aaron Drake**
- **Alex Eddington**
- **Jessica Gardiner**
- **Kara Gibbs**
- **David Hahn**
- **Yuko Hamura**
- **Jason Heald**
- **Sungji Hong**
- **Jeffrey Hunkin**
- **Celeste Hutchins**
- **David Evan Jones**
- **Yasushi Kamata**
- **Koji Kawai**
- **Donald Kepple**
- **Anton Killin**
- **Nicole Kim**
- **Tuan Hung Le**
- **Cheryl Leonard**
- **James Mason**
- **Beryl Matete**
- **Deeann Mathews**
- **Dylan Mattingly**
- **Polly Moller**
- **Julia Norton**
- **Rodney Oakes**
- **Robert Parker**
- **Maggi Payne**
- **Peggy Polias**
- **Carlos Rafael Rivera**
- **Stephen C Ruppenthal**
- **Simon Munro Rycroft**
- **Margaret Schedel**
- **Jacky Schreiber**
- **Alex Shapiro**
- **Frank Sprague**
- **Phillip Stearns**
- **Sarah Taylor**
- **Kubilay Uner**
- **John Villec**
- **Robert Voisey**
- **Shane Watters**
- **Katrina Wreede**
- **Hajime Yabe**
- **Carolyn Yarnell**
- **and Ivan Zavada**

The concert program can be found at the following link: www.voxnovus.com/60x60/2006_Pacific_Rim_Concert_Program.htm

"60x60 is a one hour listening experience containing 60 works, each 60 seconds or less. Most likely you have never heard music like this before, or at the very least you haven't heard in a format like this: 60 works varying in style and aesthetic from today's composers living all around the world. You will love at least one piece. You will probably hate one piece. But whether you love or hate what you are listening to, within 60 seconds you will be listening to something different." - Robert Voisey

Robert Voisey is a composer and impresario of new works; he seeks innovative and creative approaches to promote the music of today's composers. Voisey is the Artistic Director of the 60x60 project, the Composer's Voice concert series, Vice-President of Programs for the Living Music Foundation and Founder and Director of Vox Novus. 60x60 Project - California Premier of the 60x60 Pacific Rim Mix

Thursday Night Special @ Mills College 8pm. Ensemble Room, Mills College 5000 Mac Arthur Boulevard Oakland, California < a

href="http://www.voxnovus.com/60x60.htm">www.voxnovus.com/60x60.htm
www.mills.edu/maps/campus_map.pdf

Robert Voisey
RobVoisey@VoxNovus.com
Artistic Director of the 60x60 project
Vice-President of Programs, Living Music Foundation
Founder of Vox Novus
www.VoxNovus.com

VoxNovus mailing list
:VoxNovus@voxnovus.com
seven.pairlist.net/mailman/listinfo/voxnovus

Live internet broadcasts are available. Go to this URL:
www.wobc.org

There is a web site with information about FOLDOVER
www.timara.oberlin.edu); it includes playlists and information on how to find recordings of the music.

FOLDOVER is organized by - **Tom Lopez**
Oberlin Conservatory of Music, Oberlin, Ohio 44074 USA

"60x60 showcases a wealth of brief, contemporary compositions ... It's like a Whitman's sampler of the contemporary new music scene.
- Sound Sampler **Greg Haymes** Times Union February 9, 2006

FOLDOVER is on WOBC 91.5 FM in Oberlin, Ohio (just outside of Cleveland).

Live internet broadcasts are available. Go to this URL:

www.wobc.org

There is a web site with information about FOLDOVER
www.timara.oberlin.edu

Robert Voisey
RobVoisey@VoxNovus.com

Artistic Director of the 60x60 project
Vice-President of Programs, Living Music Foundation
Founder of Vox Novus
www.VoxNovus.com

COME LISTEN TO 60X60, a circle of sound, a slice of the scene, one hour of new music.

"60x60 features 60 back to back pieces that are 60 seconds long, each by a different modern composer...it's like channel-surfing through experimental music!" -Village Voice

"Andy Warhol gave us 15 minutes to bask in glory, but Rob Voisey has cut to the chase; state your case in 60 seconds or less." -Noah Creshevsky

"Not since John Cage's "Indeterminacy" has the flow of time from one minute to the next been so significant." -Doug Cohen

"[Vox Novus offers] the presentation of serious works by established and emerging composers. Those voices should be heard, and can even be reheard on the Vox Novus website (www.voxnovus.com). -New Music Connoisseur

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Updated information will be posted at: www.voxnovus.com/60x60/Concerts.htm

Vox Novus
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The 60x60 project is designed for flexibility for growing and expanding. One of the missions is to perform as many works possible.

This year we are doing something new. We are picking the participants for our regional selection of the 60x60 project before the main selection. This year we received a tremendous number of submissions from the **Midwest and immediate central regions of the United States**. We have endeavored to produce a **regional concert** for this region in the past and this year we will be able to accomplish this goal.

Following are the participants in the **American Heartland** who have been included in the concert:

- Greg Allen,
- J. Anthony Allen,
- Timothy Flood,
- Ryan Garber,
- Mike McFerron,
- David McIntre,

- Christopher Bailey,
- Stacey Barelos,
- J.C. Batzner,
- Robert Berg ,
- Michael Berkowski,
- Kari Besharse,
- Timothy Brace,
- Pui-Shan Cheung,
- Greg Chmura,
- Daniel Clem,
- John Consiglio,
- Zachary Crockett,
- Lucio Cuellar,
- Matthew Davidson,
- John Dribus,
- Ivan Elezovic,
- Travis Ellrott,
- Andrew Estel,
- Doug Geers,
- John Gibson,
- Jacob Gotlib,
- Jason Gresl,
- Mike Hallenbeck,
- James Hegarty,
- Norbert Herber,
- David Heuser,
- Dorothy Hindman,
- Gregory Hoepfner,
- Craig Hultgren,
- Lynn Job,
- Kanniks Kannikeswaran,
- Noah Keesecker,
- Gary Knudson,
- Sabin Levi,
- Stan Link,
- Tom Lopez,
- Don Malone,
- Michael John Mollo,
- Laurie Lee Moses,
- Michael Murphy,
- Curt Nordgaard,
- Richard O'Donnell,
- Sean O'Neill,
- Samuel Pluta,
- Steve Ricks,
- James Romig,
- Phillip Schroeder,
- Mozhgan Shahidi,
- Adam Sovkoplas,
- Thomas Sutter,
- Michael Taylor,
- Fred Tompkins,
- Mike Vernusky and
- Joseph Vogel

Click the following link for the concert program: Concert_Program_Midwest.htm

(Selections for the **International 60x60** coming soon)

VoxNovus mailing list:
VoxNovus@voxnovus.com
seven.pairlist.net/mailman/listinfo/voxnovus

Robert Voisey
RobVoisey@VoxNovus.com
www.VoxNovus.com

12.

LETTER FROM MOZART

by Michael Colgrass

2006 marks the 250th birthday of Wolfgang Amadeus Mozart. Pulitzer Prize winning composer, Michael Colgrass' orchestral homage to the great master, LETTER FROM MOZART is a light, colorful piece, popular with audiences, and a unique and entertaining contribution to the repertoire, based on a fictional letter to the composer from Wolfgang himself.

Mozart's letter, complete program notes, and selected reviews are below. For perusal scores, recordings, and more information about Michael Colgrass and LETTER FROM MOZART, please visit www.brhoadsandassociates.com or www.michaelcolgrass.com.

LETTER FROM MOZART

Dear Michael:

I would like to be your inspiration for a piece of music. I have been watching the development of music since my time and am especially interested to see how an idea of mine would come out when filtered through the mind of a twentieth-century composer. Let me give you a typical Austrian-type folk melody (I'll think up an original one), and you apply to it techniques of contemporary music in any way you like.

Now, you may wonder why I chose you for this task. First, I know I'm your favorite composer and that counts a great deal with me. Second, you are a percussionist, and one of my secret dreams has always been to write something for percussion, but in my day it wasn't dignified. But perhaps my primary reason for choosing you is that your name would have been Migele Colagrossi, had you been born in Italy like your father. I loved Italy more than any other country.

Getting back to this new piece, may I suggest that it be a work of light quality, not superficial, Mozartian! Many artists today seem to feel their work must express the age they live in, and cite war, corruption and crime as reason for creating bitter and angry work. My God, if only you could have experienced some of the miseries of the age I lived in, disease, oppression, poverty! And corruption! Life wasn't all bad, of course, and there was much beauty in my age, but so there is in yours, and why not try to capture that spirit, too?

One last word: don't quote any of my existing music, just use this melody I send you (Goodness, I've written so many pieces I hope I didn't use this tune and forget having done so!).

Good luck to you, and I hope you have fun with it.

Your friend,

Mozart

PROGRAM NOTES

As the music begins, the "Mozart" tune is played on a piano or a toy piano. The contemporary techniques that are applied to it in the course of the work are many and varied, but the attentive listener will hear older, familiar ones too, as the composer meditates and muses on his subject and sometimes transforms it beyond recognition.

From time to time, small groups of musicians play music of their own in separate ensembles that are independent of the others. At a particularly complex moment just before the work comes to an end, there are six separate groups. The score is organized so that two conductors lead all the players through their parts.

PRESS

"The work is as fanciful as the title, which refers to a fictional letter the composer claims to have received from the Viennese master, exhorting Colgrass to write a work using a Mozart-like theme. Musically, Colgrass creates a kaleidoscope effect by embedding a straightforward eight-bar theme on a constantly shifting aural background. The theme passes from piano to viola to woodwind, but never in its entirety, and always mocked by the orchestra with frigid sustained chords in the strings, or the virulent sound of an oompah band, or a sudden explosion of accordion.

"The effect is like watching a Federico Fellini movie set in a freak carnival, faces leering in and out of focus in the camera, the feral sound of a calliope and human screeches penetrating your ears. Colgrass deliberately creates an unstable listening experience... A delightful contemporary work."

Willa J. Conrad, Toledo Blade

Bill Rhoads & Associates
60 Depot Street
Verona, NJ 07044

t: 973-857-3440
f: 973-857-3442
e: branda@subitomusic.com

13.

Click for Upcoming Concerts

14.

RON FEIN

20 BOOMBOX TOUR

Join internationally acclaimed composer, and Pioneertown area resident, Ron Fein, for the first stop on the West Coast Tour, of his sound installation works for 20 boomboxes!

These concerts will benefit Dreams for Kids, through a sub-committee of the Basin Wide Foundation. Your donation will admit you to the event.

For more information contact Max Thomas at 760.369.YOGA
Or www.ronfeinmusic.com

15.

Click for Performance Calendars

16.

...and others

17.

& works process

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The Juilliard Theater - 155 West 65th St - New York City - USA

$20, $10 for students and seniors
Free for Guggenheim members and Juilliard, Mannes College
and Manhattan School of Music students. Call for details.

Ticket Central 212 279 4200 - 1-8 pm www.ticketcentral.org

e-mail: boxoffice@guggenheim.org
internet: www.worksandprocess.com

18.

UCDavis Events.....

19.

Calendar of Events

20. NEW MILLENNIUM CONCERT SERIES-SPRING 2006

Department of Music
School of the Arts
California State University,
Sacramento

Calendar of Events

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21.

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22.

New Music L.A.
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Events

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Background music is "Phonistic Numerals" (Second Movement) by Dwight Winenger (BMI) © 1997

MIDI download is FREE, but please inform the composer.
StrQu2_1.MID was orchestrated by Dwight Winenger (BMI) on Trax for Yamaha CBX-T3 synthesizer.

Thanx for visiting!

This page last updated 09/24/08

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Daniel Pearl FOUNDATION

16161 Ventura Boulevard, #671
Encino, CA 91436
tel: 310.441.1400 · fax: 310.441.1404
www.danielpearl.org

Daniel Pearl WORLD MUSIC DAYS
Harmony for Humanity

September 19, 2008

On behalf of the Daniel Pearl Foundation, we invite your participation in the 7th Annual Daniel Pearl World Music Days. We believe you would be an ideal candidate to join in our mission o promoting unity, tolerance and cross-cultural understanding through music. Participation in World Music Days involves **no financial consideration**.

New Honorary Committee member Alison Krauss, Herbie Hancock, Itzhak Perlman, REM, Elton John and more welcome your involvement as we continue the international legacy of journalist-musician Daniel Pearl - using the universal language of music to transcend intolerance and inspire unity. Since its inception, more than 2,000 performances in 75 countries have been dedicated and with your help we hope to extend this outreach even further. Participating musicians make a simple dedication from the stage, or in the printed program in the theme of "Harmony for Humanity."

World Music Days happens every year October 1-31 so we would particularly like to include any or all of your October performances. Your participation in World Music Days will help unite audiences around the world by transforming your stage into an instrument of peace and shared humanity.

Background
Danny was murdered in 2002, shortly after 9/11, by extremists in Pakistan; he was the *Wall St. Journal* South Asia Bureau Chief and an accomplished musician (classical, bluegrass fiddle, mandolin and jazz violin) who used his music to spread friendship across cultural divides. World Music Days commemorates his October 10 birthday in a united stand against the culture of violence.

We genuinely appreciate your taking the time to consider our request. We sincerely hope you will help us ring the world with sanity and humanity by registering an upcoming performance for the 7th Annual Daniel Pearl World Music Days. We look forward to hearing from you.

Sincerely,

Judea and Ruth Pearl
Daniel Pearl Foundation
Contact: Paul Karlsen
Paul@danielpearl.org
(310) 441-1400
www.danielpearl.org
www.danielpearlmusicdays.org

Liana Alexandra Invitation to Daniel Pearl World Music Days

Inbox X

Paul Karlsen to me show details Sep 19 | Reply

Dear Liana,

We hope this letter finds you well. We looked further at your myspace page and would like to formally invite you to participate this year in the 7th Annual Daniel Pearl World Music Days. We have included the text of the message below as well as an attachment of the formal invitation to participate from Ruth and Judea Pearl. As this is solely an awareness raising program, there is no financial obligation to participate.

Best Regards,

Paul Karlsen

Operations and Programs Manager

Daniel Pearl Foundation

310.441.1400

paul@danielpearl.org

www.danielpearl.org

www.danielpearlmusicdays.org

What is World Music Days?

Options

Add Contact

"Music must serve a purpose, it must be part of something larger than itself, a part of humanity." - Pablo Casals

Labels

Edit labels

Invite a friend

Give Gmail to:

Send Invite 98 left

Preview Invite

September 19, 2008

Dr. Liana Alexandra

Bucharest, Romania

Dear Liana,

On behalf of the Daniel Pearl Foundation, we invite your participation in the 7th Annual Daniel Pearl World Music Days. We believe that you would be an ideal candidate to join in our mission of promoting unity, tolerance and cross-cultural understanding through music.

New Honorary Committee member Alison Krauss, Herbie Hancock, Itzhak Perlman, REM, Elton John and more welcome your involvement as we continue the international legacy of journalist-musician Daniel Pearl- using the universal language of music to transcend intolerance and inspire unity. Since its inception, more than 2,000 performances in 75 countries have been dedicated and with your help we hope to extend this outreach even further.

World Music Days happens every year October 1-31 so we would particularly like to include any or all of the October performances you may have. For any events that fall outside the official October window, we would be honored to include as Tribute events. Your

participation in World Music Days will help unite audiences around the world by transforming your stage into an instrument of peace and shared humanity.

Participation in World Music Days is simple and involves **no financial consideration**:

1. Respond with the time and location of concert(s) you would like to dedicate.
2. Read a dedication from the stage, or printed program, in the theme of "Harmony for Humanity." (see sample dedications).

Background

Danny was murdered in 2002, shortly after 9/11, by extremists in Pakistan; he was the Wall St. Journal South Asia Bureau Chief and an accomplished musician (classical, bluegrass fiddle, mandolin and jazz violin) who used his music to spread friendship across cultural divides. World Music Days commemorates his October 10 birthday in a united stand against the culture of violence.

We genuinely appreciate your taking the time to consider our request. We sincerely hope you will help us ring the world with sanity and humanity by registering an upcoming performance for the 7th Annual Daniel Pearl World Music Days. We look forward to hearing from you.

Sincerely,

Judea and Ruth Pearl

Daniel Pearl Foundation

Contact: Paul Karlsen

Paul@danielpearl.org

(310) 441-1400

www.danielpearl.org

www.danielpearlmusicdays.org

"Together with a diverse group of Honorary Committee artists, we celebrate and support the Foundation's mission of using the power of music to promote cross-cultural understanding and remind people of all cultures and religions that we share a common humanity." - R.E.M.

World Music Days Invitation.pdf
70K View as HTML Download

Reply Forward

Liana Alexandra Dear Paul Karlse Sep 26 (12 days ago)

Paul Karlse show details Sep 27 (12 days ago) | Reply |

Dear Liana,

Thank you for your email. We are honored with your participation this year in the 7th Annual Daniel Pearl World

Music Days. We have registered this event under your username “lianaalexandra” that you registered with last year and attached the poster to this event on the listing.

We look forward to hearing more about this event. If there are any photos or audio from the event you would like to send us after the event, we would love to see them.

United we can make a difference.

Paul Karlsen

Daniel Pearl Foundation

paul@danielpearl.org

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Gmail view: standard | turn off chat | basic HTML Learn more

Melody at United Nations !!!

Inbox X

Basso Moderno Duo to m show details Apr 20 | Reply |

Dear Liana,

We just wanted to let you know that we performed your Melody at the United Nations in New York City a few days ago. It was a fantastic performance and you would have been very happy with the response from the audiences.

Unfortunately there was no program. We had twenty five minutes to perform during the festivities for the Pope Benedict XVI (he was not in attendance). The performance took place in the Dam Hammarskjold Auditorium with a very nice Steinway Grand, which had the United Nations seal carved on the side.

Here is the program we selected:

Larry Bell	Pop Set
Sonia Megias Lopez	Tango No. 2
Felix Yanov-Yanovsky	Dialogue
Liana Alexandra	Melody
Ned Rorem	Nocturne

Hope you are well,

Allan

Basso Moderno Duo
Allan Von Schenkel
Kristen Williams
bassomoderno@gmail.com
www.solobass.org

UNIVERSITATEA NAȚIONALĂ DE MUZICĂ DIN BUCUREȘTI

SALA "CHOPIN" Marți 13 Noiembrie 2001, ora 18:30

NUOVA MUSICA CONSONANTE

Ediția a IV-a

Coordonarea artistică: LIANA ALEXANDRA și ȘERBAN NICHIFOR

CONFLUENȚE ROMÂNO-BELGIENE

ȘERBAN NICHIFOR - "CONCEPTOFONIA" pentru violoncel și pian

LIANA ALEXANDRA - "CINCI SECVENȚE" pentru violoncel și pian

NICOLAE COMAN - "CANTO" pentru violoncel și pian

Interpretează Duo-ul "INTERMEDIA"
- Șerban Nichifor – violoncel
- Liana Alexandra – pian

BOUDEWIJN BUCKINX - "PRIN <VIOLA>, ÎNȚELEGEM VIOLA" pentru violă solo (p.a.)

JACQUES LEDUC - "LAMENTO" op.70 pentru violă solo (p.a.)

RAOUL DE SMET - "CONSIDÉRATIONS SUR UNE MÉLODIE DE MR.P.BENOIT,FLAMAND" pentru violă solo (p.a.)

Interpretează Mălina Dinu, Monica Sînca și Tamara Dica - studente la Clasa de Violă a Prof.univ. Valeriu Pitulac

RAOUL DE SMET - "BRIBES D'AVATAR" pentru violă și violoncel (p.a.);
- "AVATAR 7" pentru trio de coarde (p.a.)

ADRIAN MOCIULSCHI - "CVARTET DE COARDE" (p.a.)

Interpretează Petre Dan Alexandru (vioară), Alida Boboc (vioară), Adrian Nica (violă) și Adrian Ciuplea (violoncel) – studenți la Clasa de Muzică de Cameră a Conf. Dr. Șerban Nichifor

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which created them for its own purposes.

How we do talk about music

An interesting sidebar of the language-music relationship is the use of onomatopoeia or nonsense words in talking about music. Listen closely to musicians in rehearsal once and it's interesting what they do when trying to communicate about the music they're working on. They'll say something like: "you know that one little 'beedley-beedly' bit? What about if we took a bit longer there – and then sort "unnf" on the next downbeat?" This sort of allusive, half-speech, half-singing, or other imitation of musical sound while appearing almost unintelligible as written text, is actually marvelously communicative and very efficient speech. I think that it is quite illuminating, really. When forced to communicate about music in a situation of real importance – like rehearsing a piece – people use a verbal system wholly unlike grammatical written language. It's also interesting the amount of gesturing and body movement that take place in these situations – things that actually do communicate the dynamic. I think it really speaks to the fact that language is an inapt tool for dealing with music. This odd sort of pidgin that musicians speak to one another is really about as close as words can come to being useful in the matter.

The problem is, of course, that we live in a world entirely established to operate on the basis of writing. Other than speech, it is our principal means of communicating and is the primary means of remembering and retaining the thoughts and events of our world. To be engaged in music, an activity that is almost entirely off the table when it comes to writing effectively, has its good and bad results. On the one hand, written language keeps music in a curious ghetto in relation to the rest of the arts and to culture in general. Any musician, I'm sure, has had the experience of talking to other artists, writers, or to just generally cultured people to realize that these otherwise competent people knew absolutely nothing about music. Music is a mysterious black box for most non-musicians. Without that universal flashlight – language – to probe and illuminate it, it remains almost an unknowable magic event wholly outside their imagination.

The positive side of this is that music has a privileged place in the world. Like the shamans in the village, musicians, if they are not scorned, are met with a certain respect that comes from doing something which is powerful and yet beyond the reach of names and words. This dual-reality seems an unavoidable state, unsusceptible to education or explanation because the means of education and explanation is writing, and as we have found, writing is of no use. Music and the world music describes is destined to be as inaccessible to our writing mind as colors in the infrared or ultra violet spectrums are to our visual mind.

That language is a failure in the matter of music, in the end, does not trouble me – I actually find it rather liberating. Reviews don't need to concern you, (unless positive of course, in which case the exception proves the rule) analyses can be safely disregarded and program notes safely skimmed. As a point of fact, the almost universally silly things that are written about music would, if this failure was unacknowledged, be enough to induce real despair. On the other hand, if the complementary inabilities of music and language are embraced as not merely an unfortunate reality but as a finely-tuned mental ecosystem, then, this odd state of affairs is as comforting as the miraculously perfect combination of oxygen and nitrogen which keeps the corpuscles happily coursing through our brains and the atmosphere clinging to the planet.

Guggenheim Prize-winning composer Greg D'Alessio teaches at Cleveland State University. He was recently in Tallahassee, FL for the performance of his Trio for Flute, Cello, and Piano at The Florida State University's New Music Festival.

CD RELEASE

Living Artist Recordings announces the release of *Semantems*, Volume 10 of Living Artist Recordings. *Semantems* features works by Jeremy Beck, Carson Cooman, Dorothy Hindman, Edwin C. Robertson, and Erich Stem. Discs can be purchased online from Amazon.com, CDemusic, and Living Music Foundation.

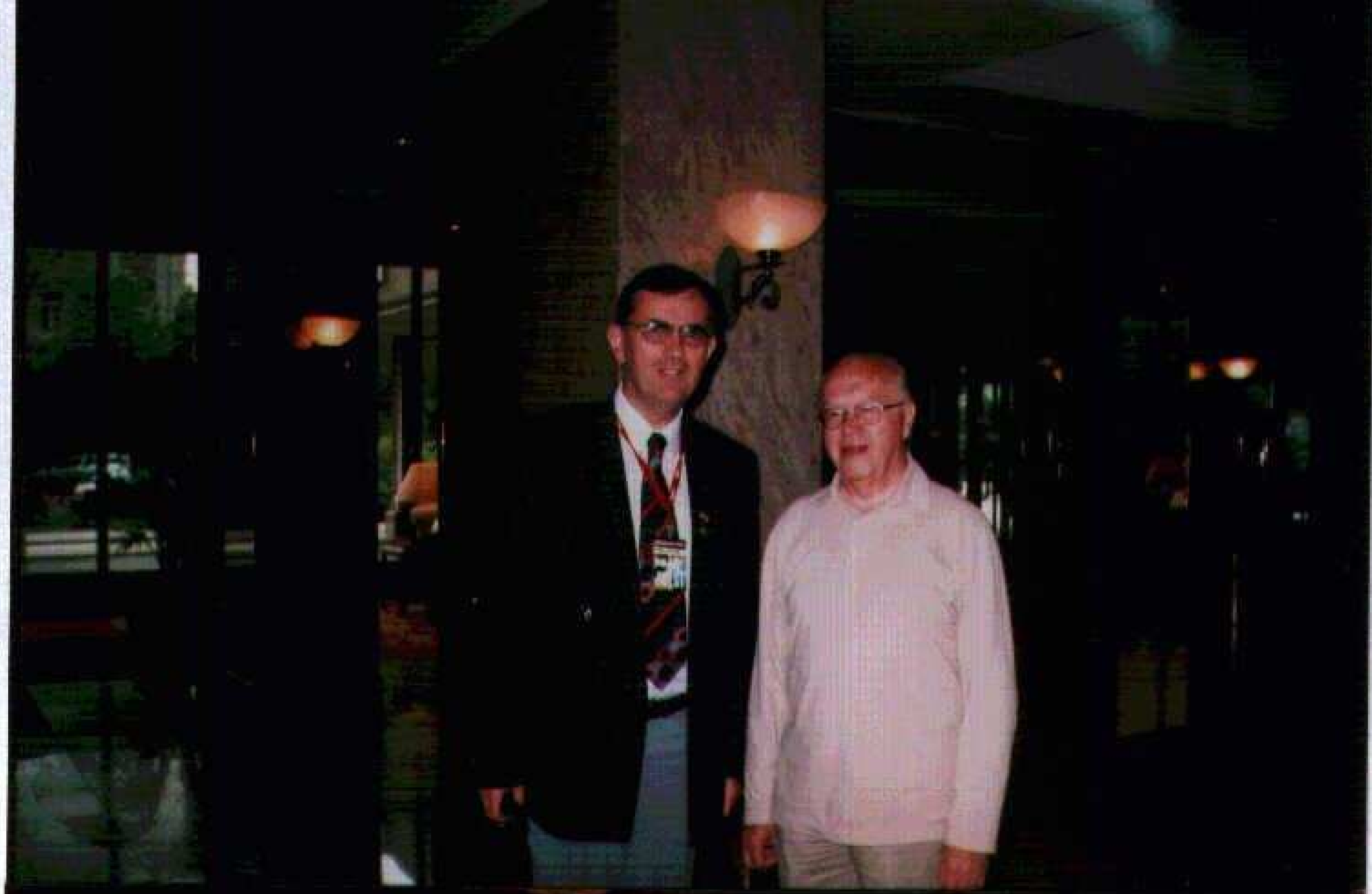
News Briefs

The **Composers Concordance** is continuing a winter wonderland of new works in its second seasonal concert, Wednesday, February 26, 2003, 8PM at Washington Square United Methodist Church, 135 West 4th Street, NYC. Three composers, Martin Bresnick, Frank Oteri, and Dan Cooper will be present and will be interviewed by actress Linda Past.

The music of **Jeffrey Hoover** of Illinois Central College has received several premieres lately. *Latin Steps*, for violin and piano, was performed by Rachel Barton and Matthew Hagle on the Illinois Central College Subscription Series on November 8. The same day, GéNIA gave the premiere of *My City* for piano, tape, and videopainting on the Arts and Ideas series at Lewis University in Chicago. On November 10, the London-based group presented *My City* at the ICC Performing Arts Center in East Peoria, IL.

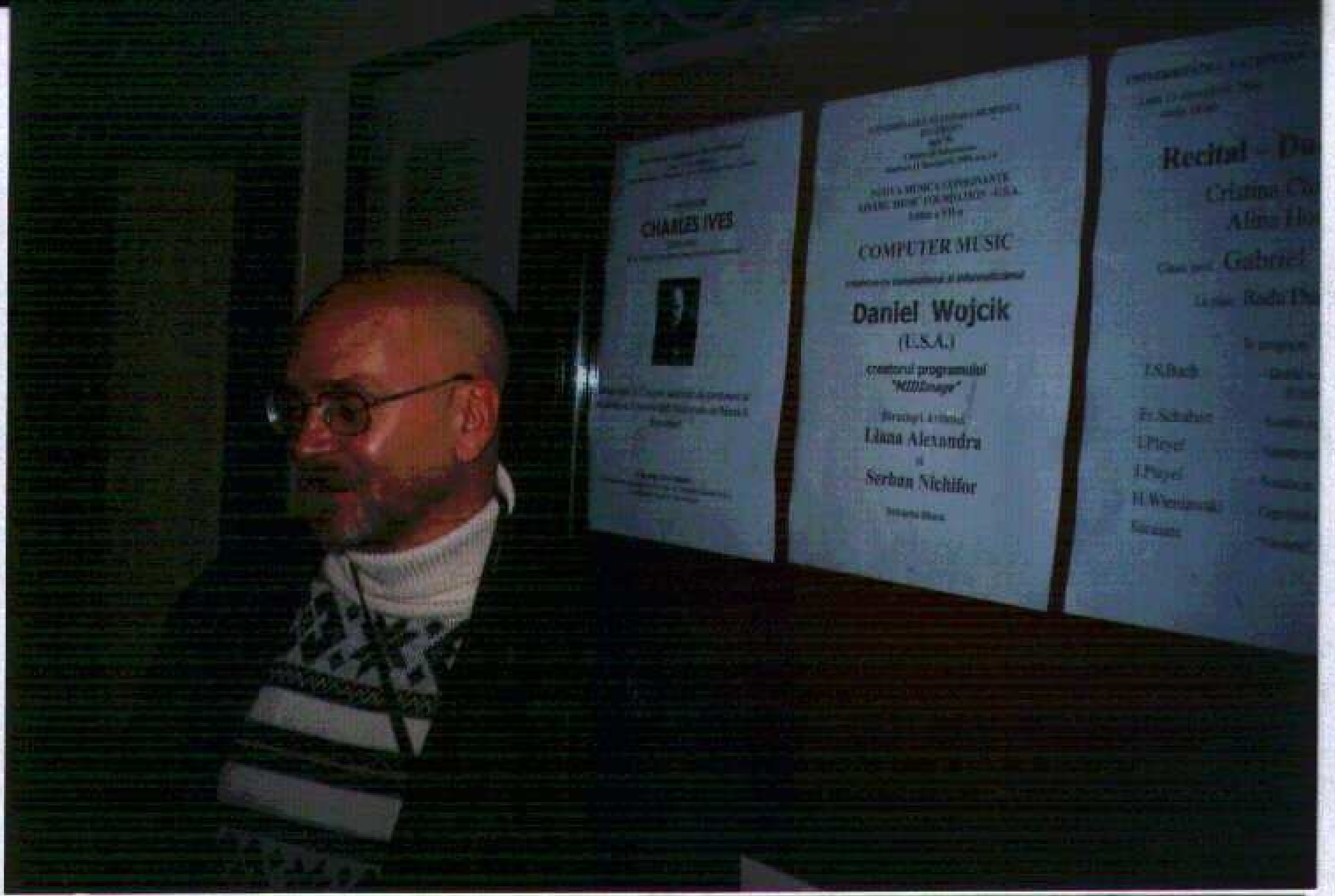
Living Music announces joint venture with Nuova Musica Consonante: Living Music has joined forces with Nuova Musica Consonante in Romania to jointly create a series of concerts and conferences. Through the efforts of Liana Alexandra and Serbon Nichifor, Living Music will be linked with the prestigious Nuova Musica Consonante series in Romania to promote the works of Living Music members.

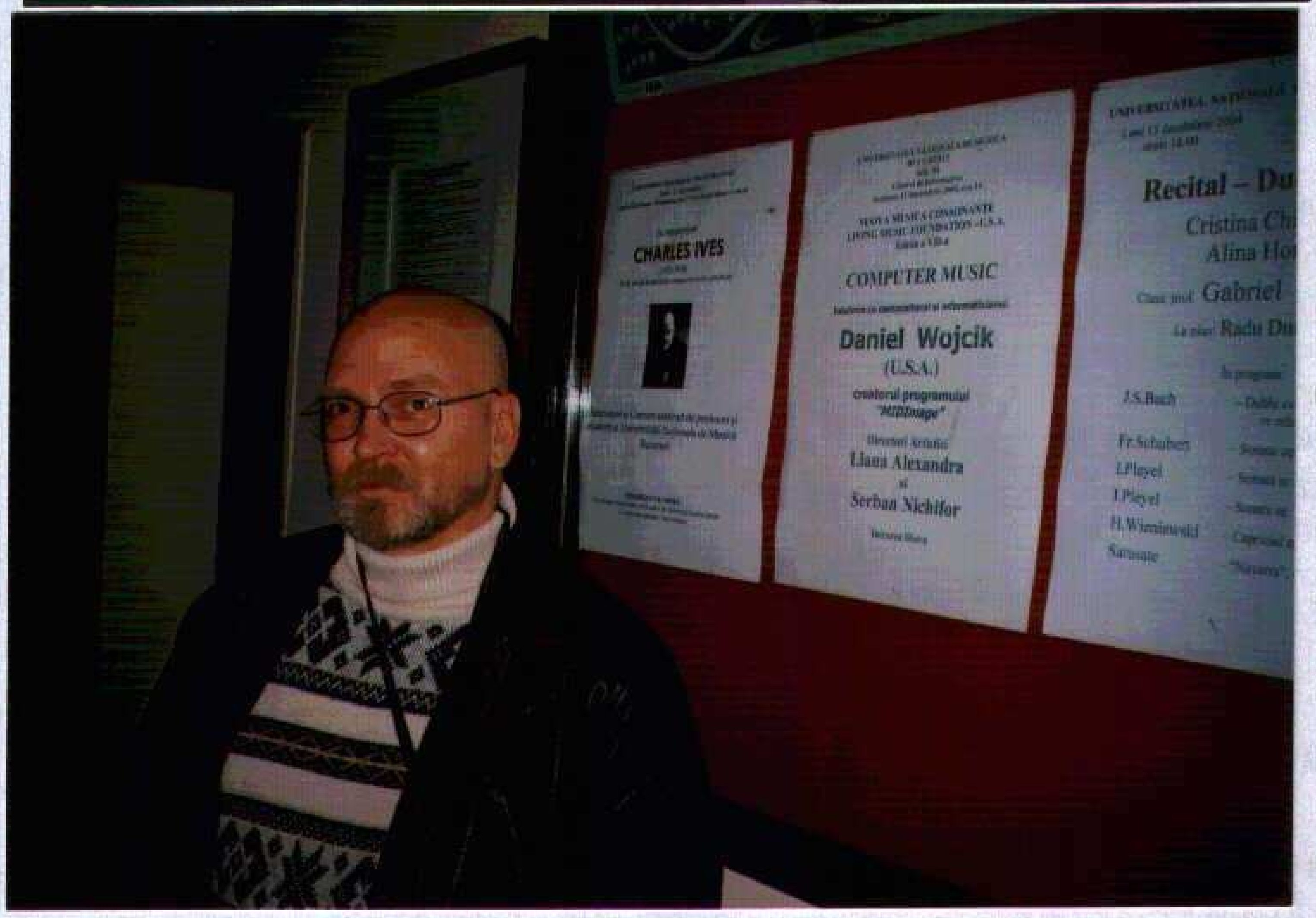
Composer's Voice Concerts: Vox Novus and the Living Music Foundation joined forces on October 20, 2002 to present their third Composer's Voice Concert at A.R.T. in New York, NY. The event featured Sonata for Flute, by Liana Alexandria; *Tremblings*, by Dorothy Hindman; *Conversations for Flute and Piano*, by Michael Kinney; *Fishing Through the Open Door*, by Charles Norman Mason; *Rendezvous with*





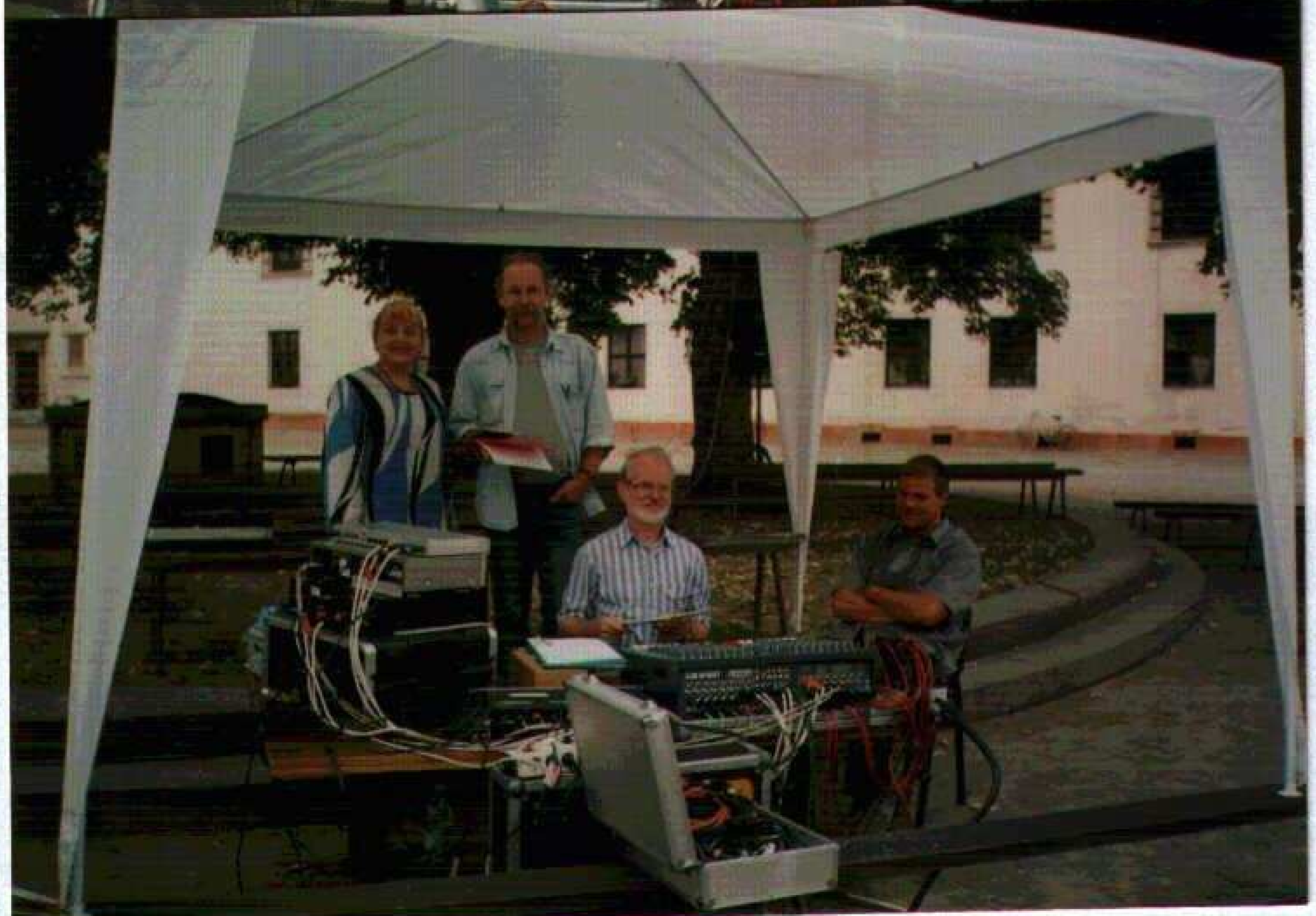

GUEST


CHARLES IVES
COMPUTER MUSIC
Daniel Wojcik
(U.S.A.)
Liana Alexandra
Serban Nichifor


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COMPUTER MUSIC
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(U.S.A.)
creatorul programului
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October 8-17, 2004
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ROMANIA

BUCHAREST

Event: "Hommage to the American Pioneers"

Website: http://romania-on-line.net/whoswho/AlexandraLiana.htm

Open to: General Public

Organization: Nuova Musica Consonante

Performers: Susan McClellan (USA), Liana Alexandra (Romania), Srban Nichifor (Romania)

Dates: Tuesday, October 5, 2004*
*Date is prior to Music Day

Venue: Philarmonic "George Enescu"- Bucharest

Style:

Info: lianaalexandra@pcnet.ro











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Liana Alexandra: General Info

Member Since	2/9/2008
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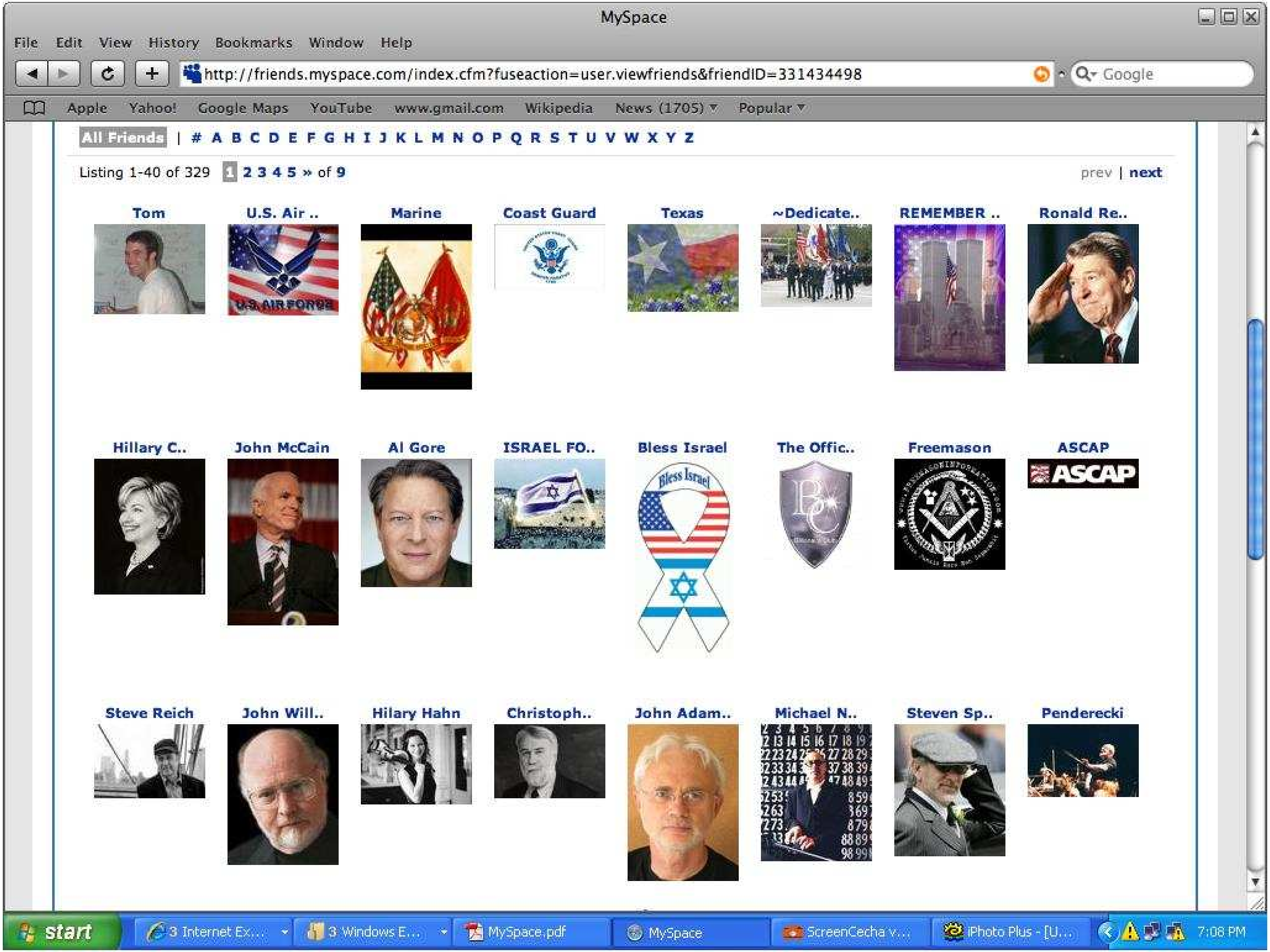
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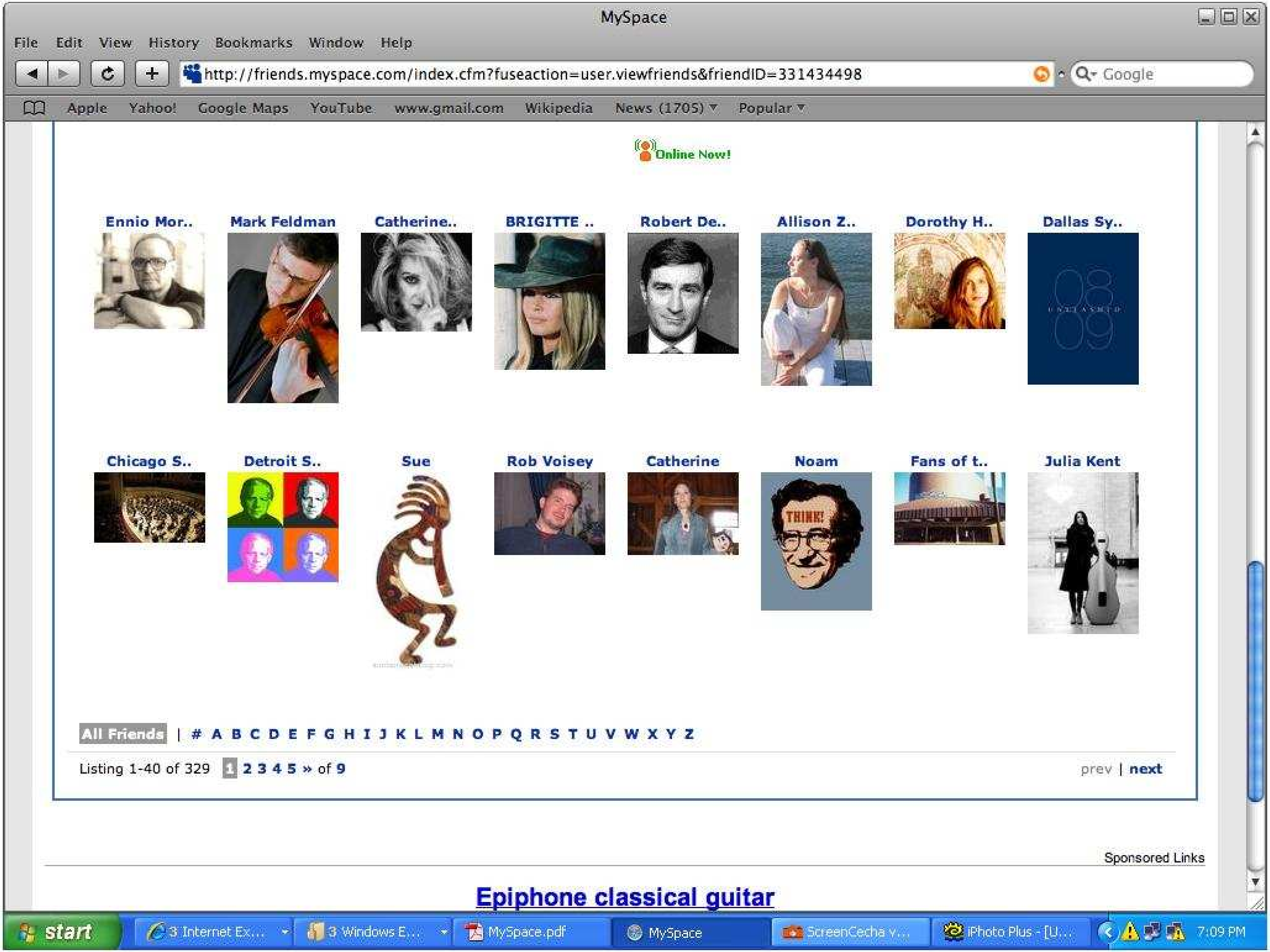
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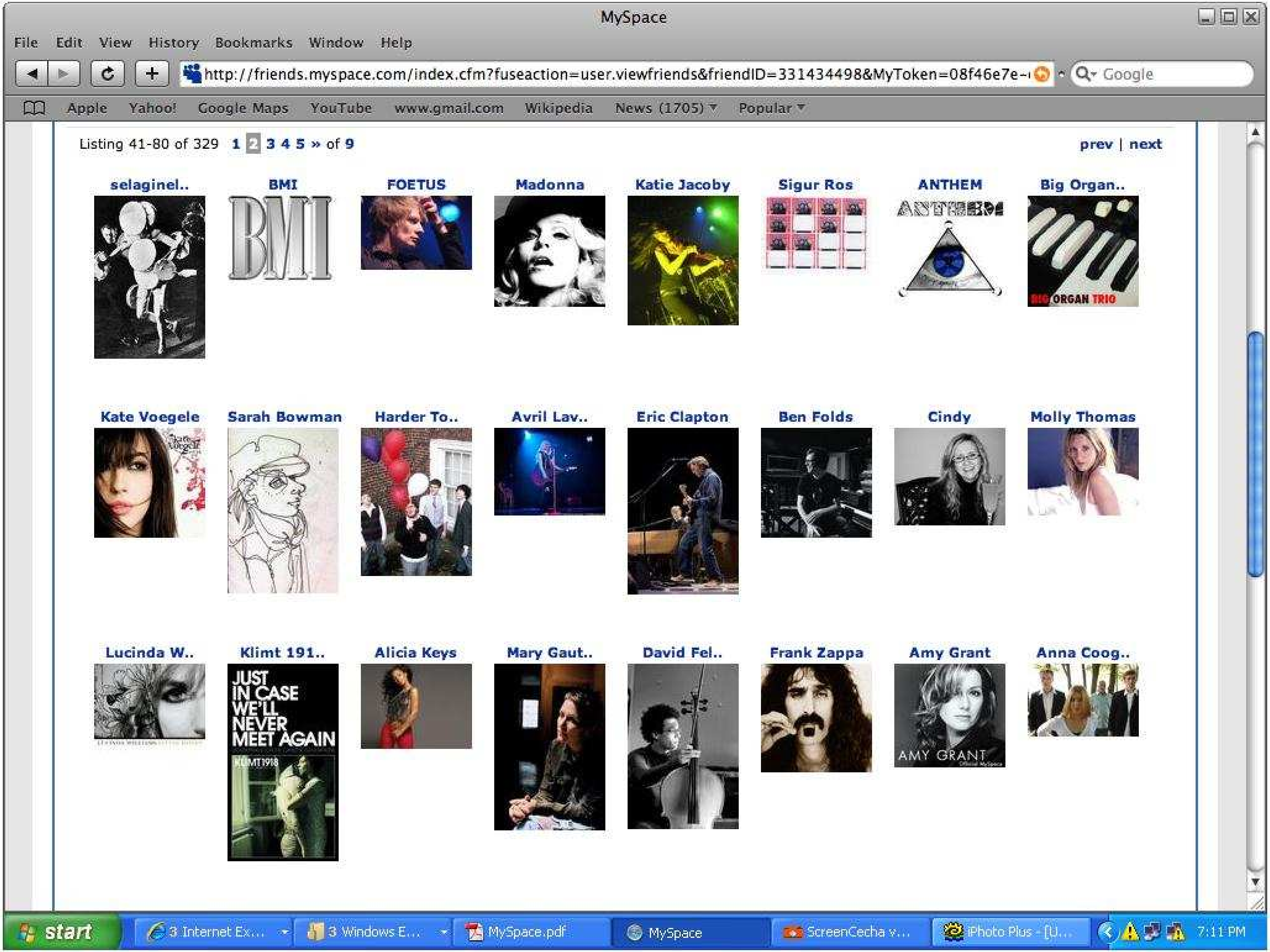
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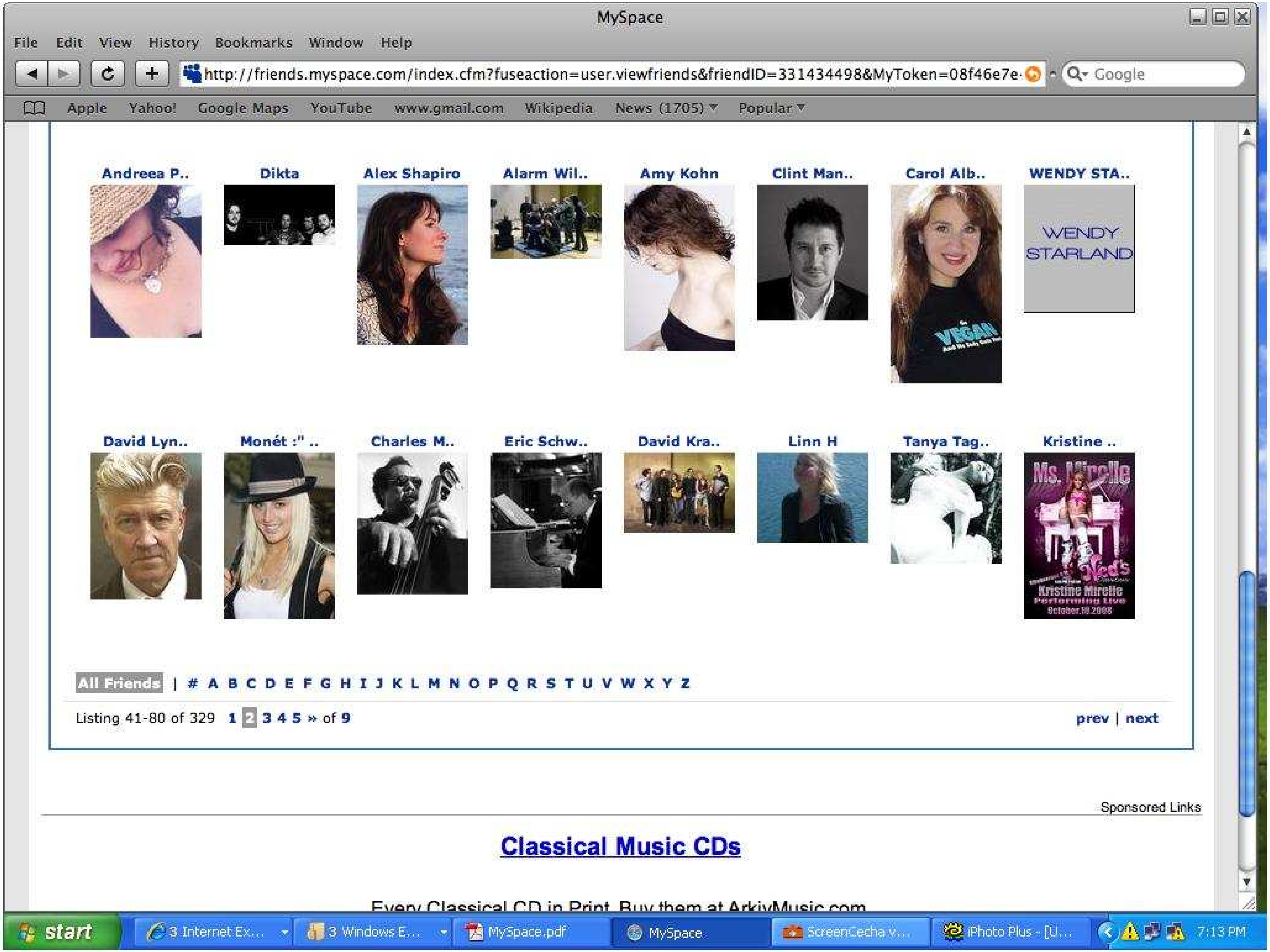
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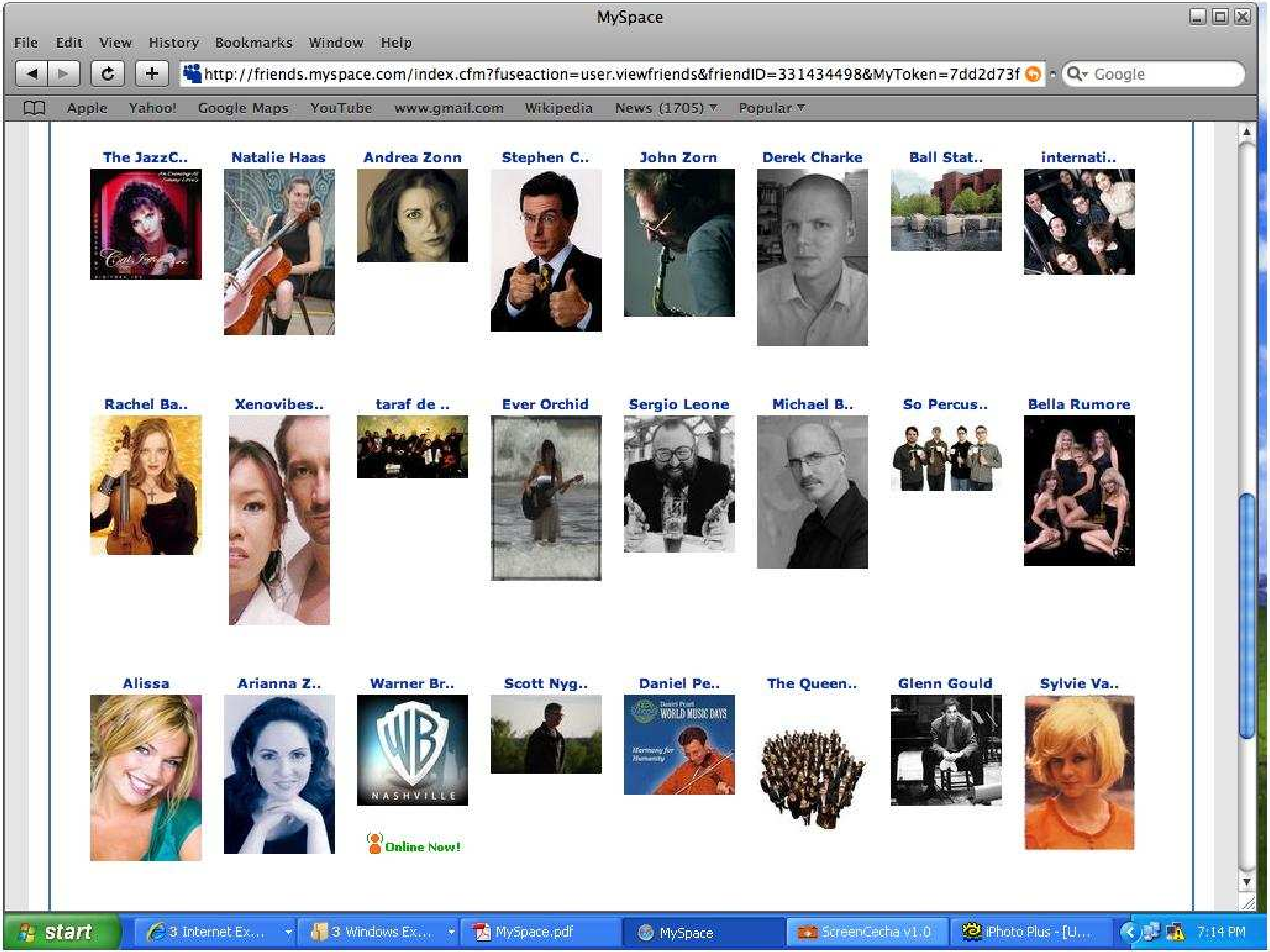
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it is a pleasure to discover your
music
thank you!
Mark Feldman

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Viva Trio



02/18/2008 07:27 AM

Very nice to meet you, Liana Alexandra!

cheers from Viva Trio

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Catherine Deneuve

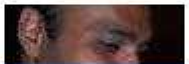


02/18/2008 05:54 AM

Hi!
Thanks for the add!!
Kisses.

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Mario Pettenati



02/17/2008 11:54 AM

Ciao Liana. Thank you so much for your
friendship. Write really music grandiose.! Mario

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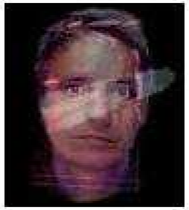
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Franck Balestracci



02/17/2008 09:57 AM

Hello Liana,
you are the second person of Romania to contact me today,(the first was Serban Nichifor,Beautiful work!)
I like also a lot your compositions ! Great creation !
All the Best
Franck

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02/17/2008 06:06 AM

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Andrea Zonn



02/15/2008 05:30 AM

Liana,

What a beautiful listen. Thanks so much for inviting me into your space.

All good things to you,
AZ

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Allison Zopel

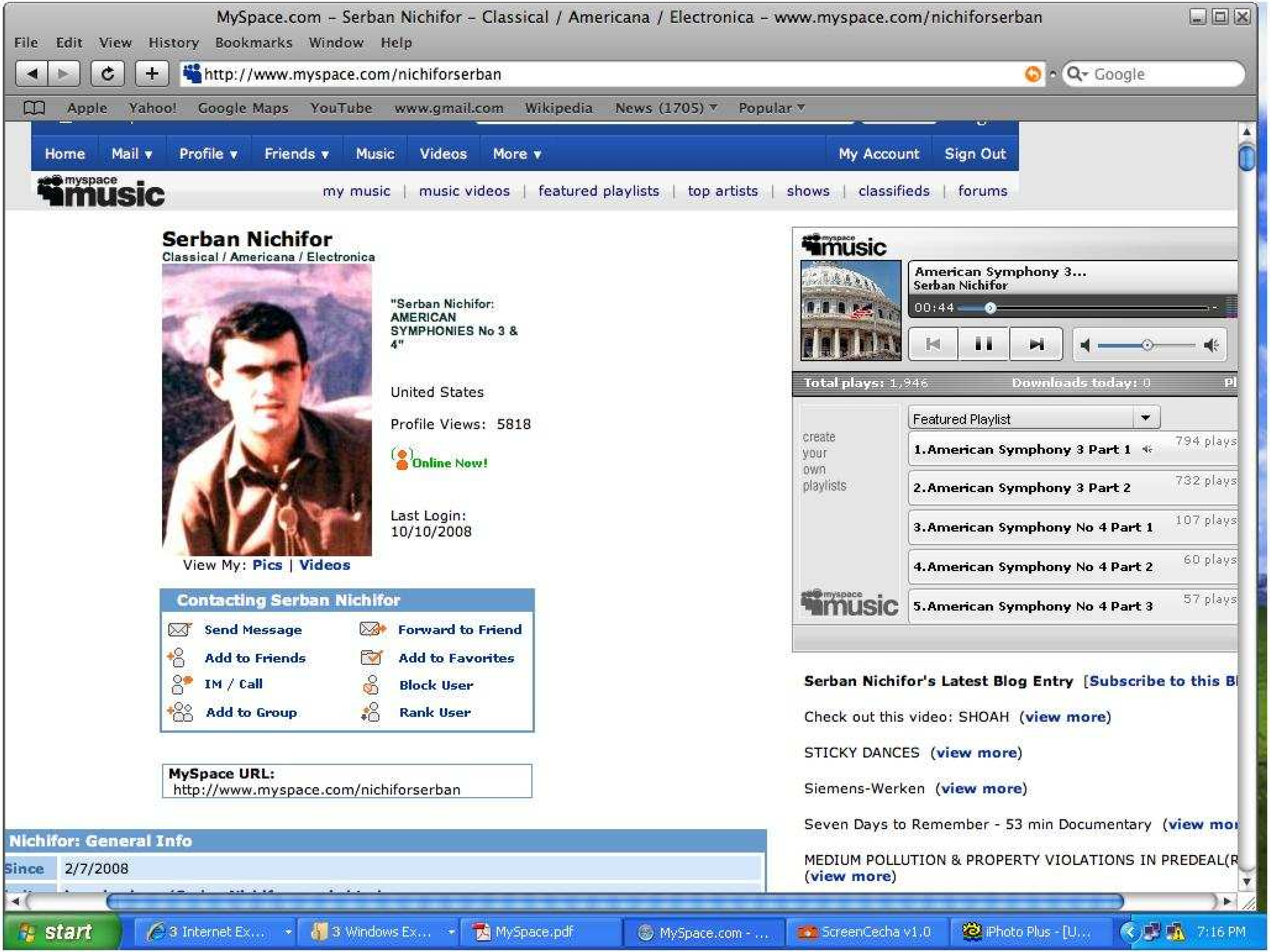


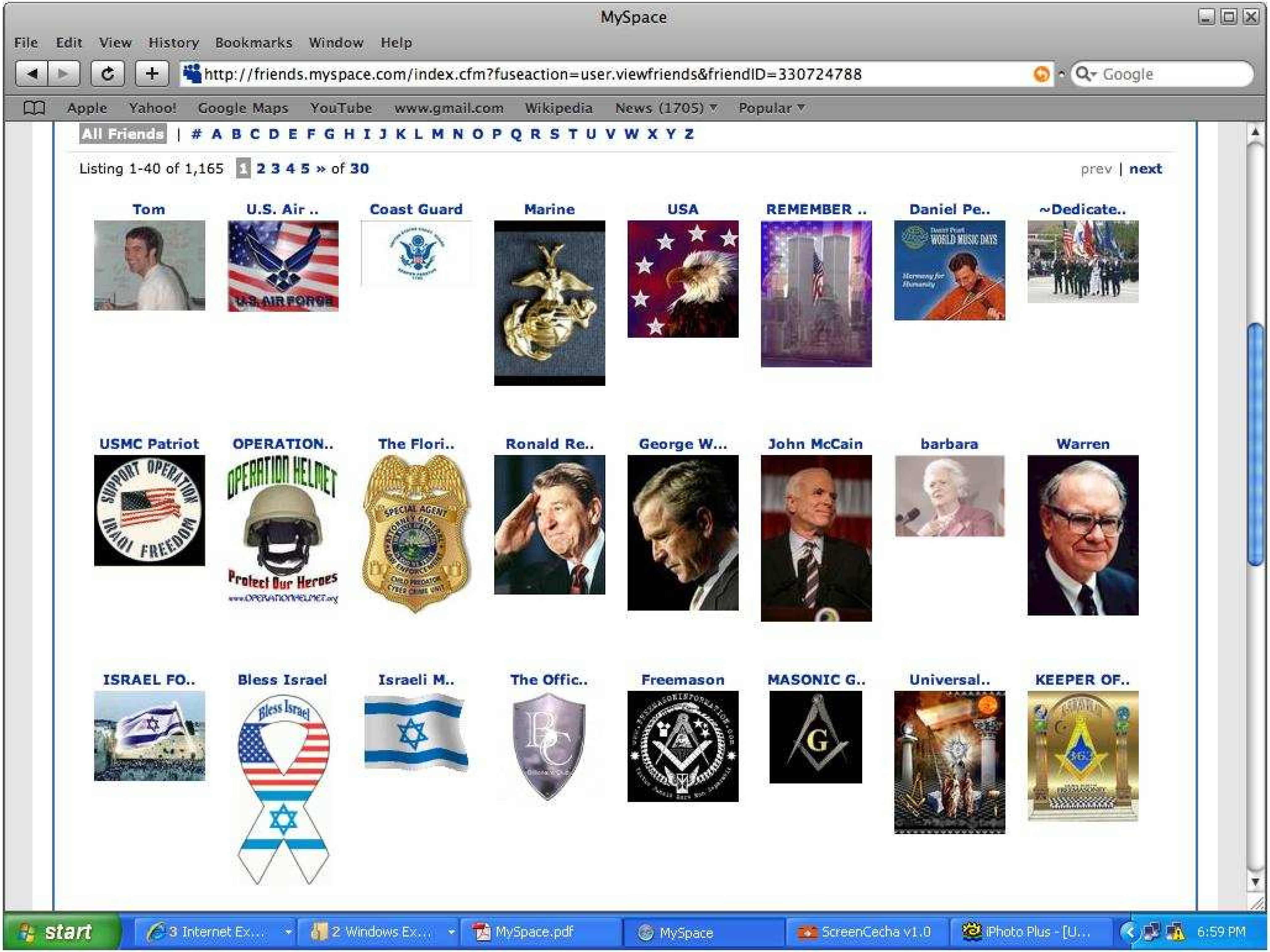
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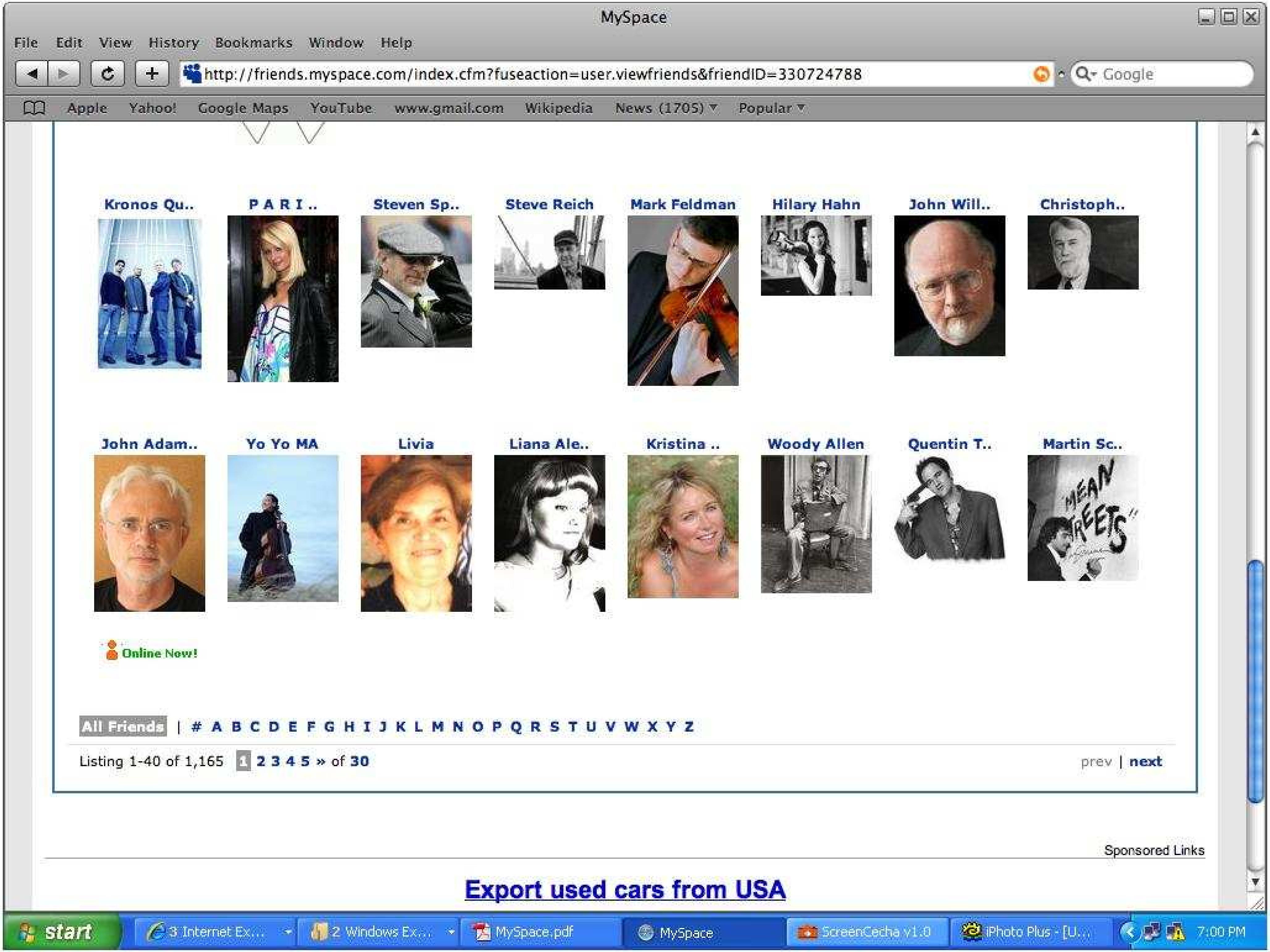
Hi Liana :)
Thank you so much for your
friendship and connection. :)
Your music is just beautiful,
and I am so happy to meet
you now! :)
With much love from here. <3
Allison ^j^

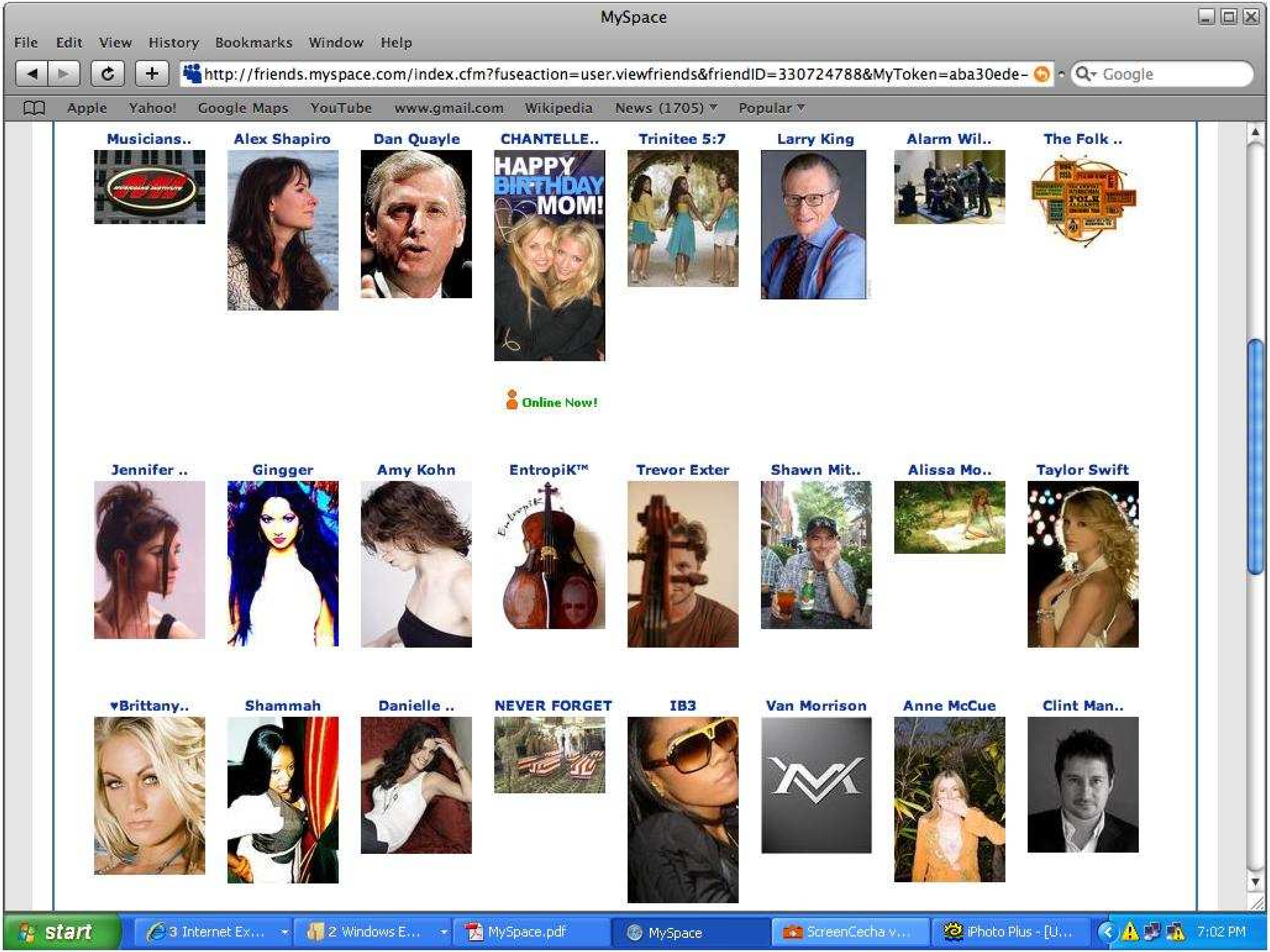
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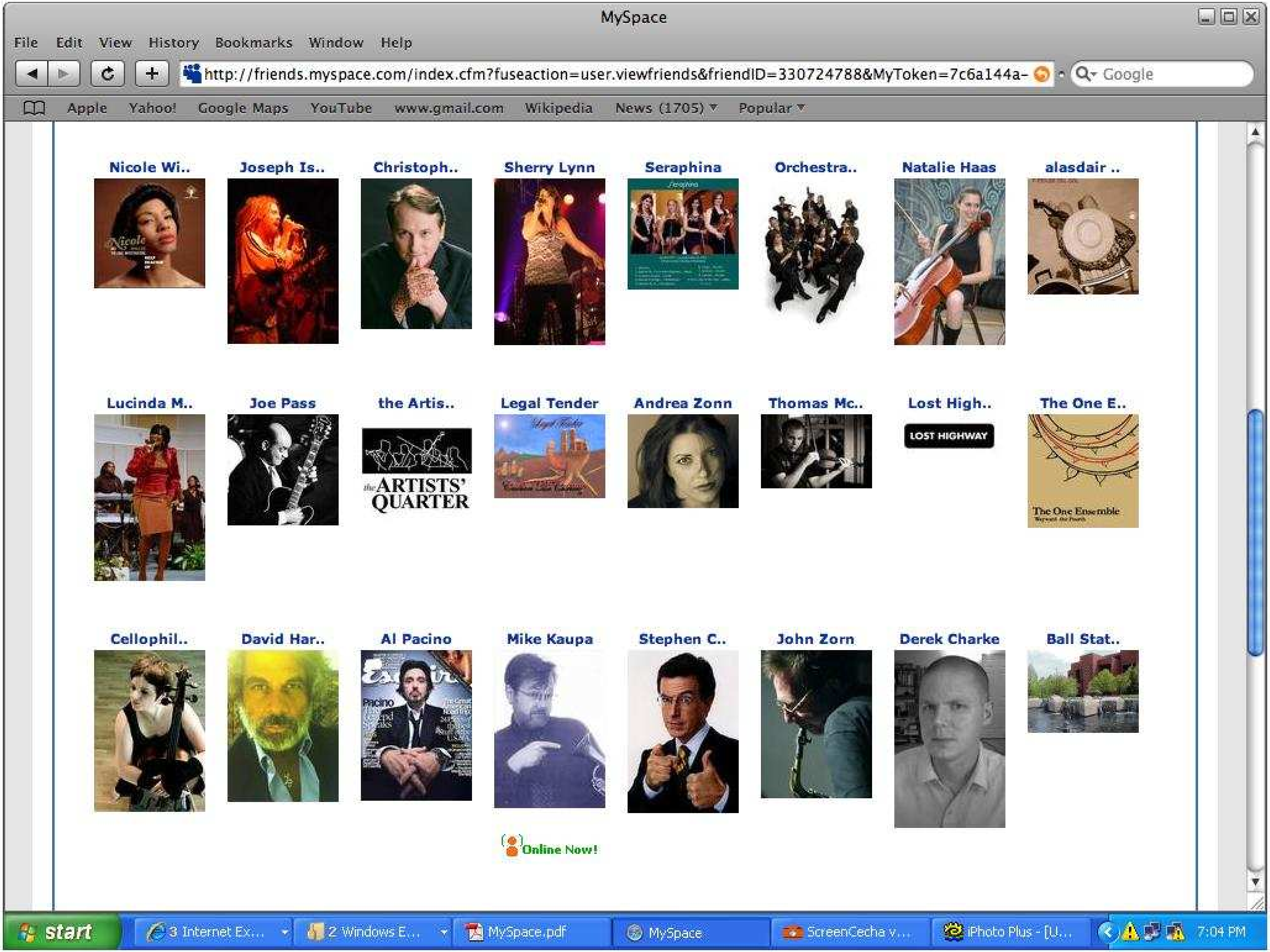
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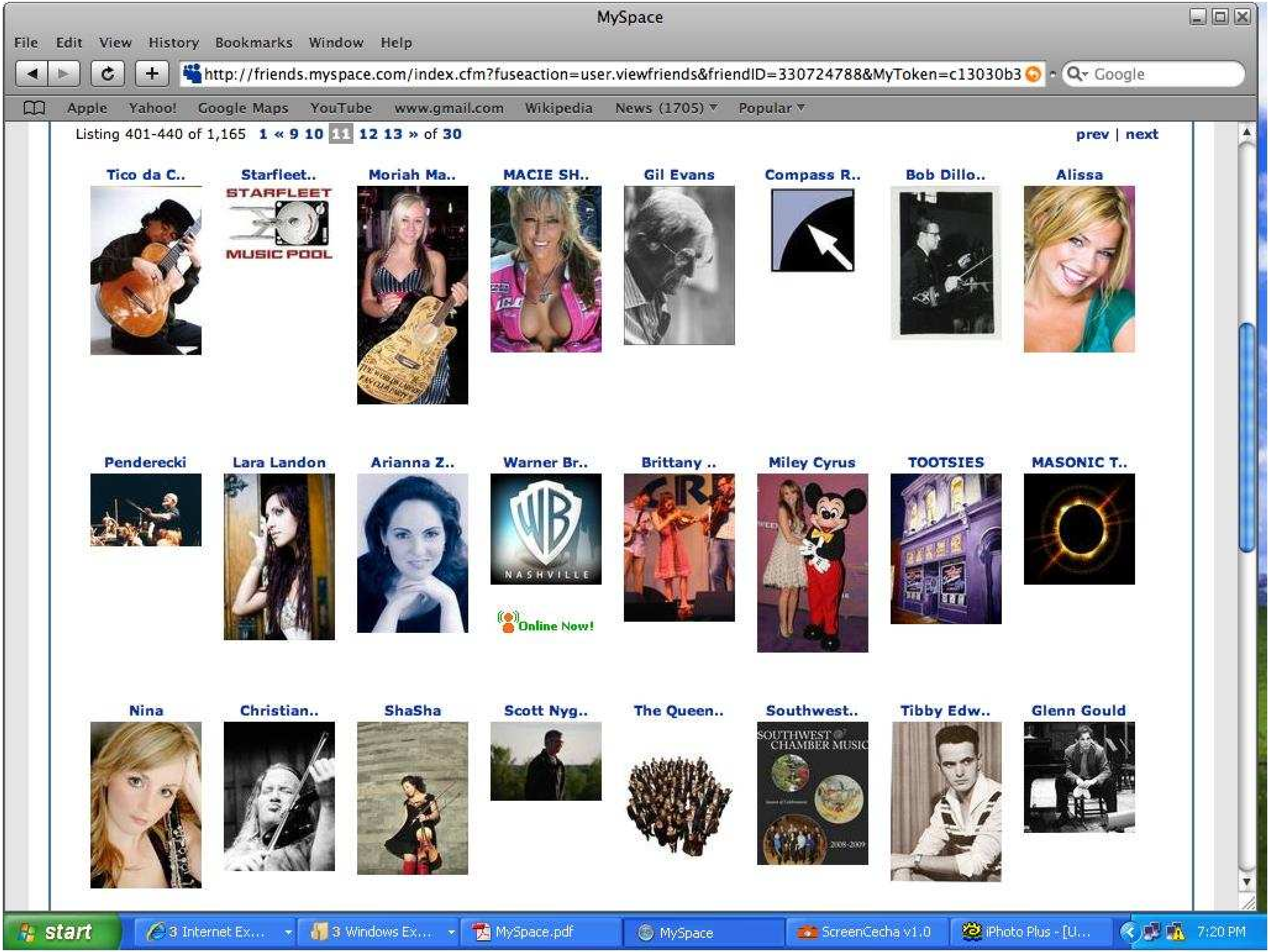

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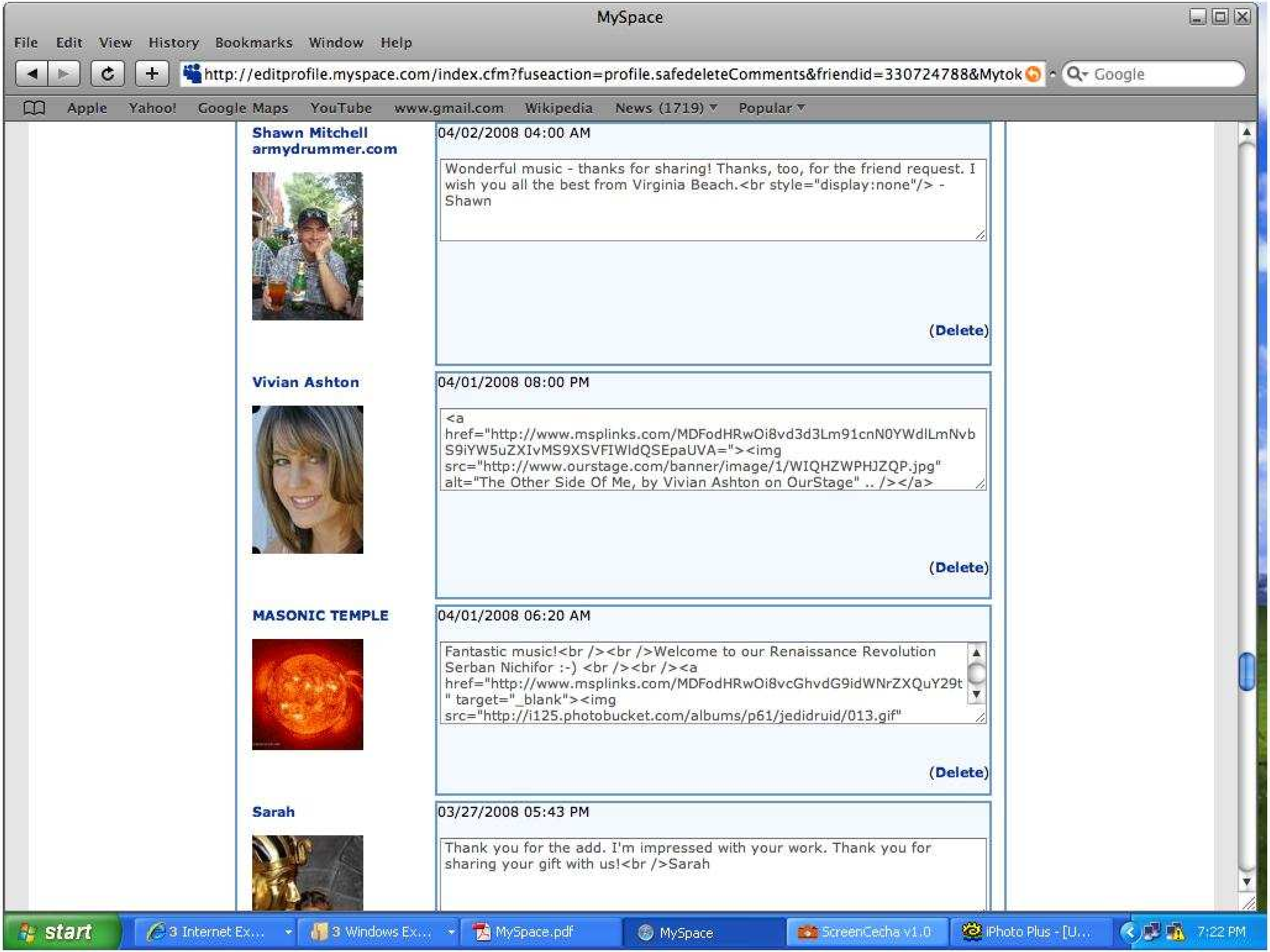

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Nicole Wi..
Joseph Is..
Christoph..
Sherry Lynn
Seraphina
Orchestra..
Natalie Haas
alasdair ..
Lucinda M..
Joe Pass
the Artis..
the ARTISTS' QUARTER
Legal Tender
Andrea Zonn
Thomas Mc..
Lost High..
LOST HIGHWAY
The One E..
The One Ensemble
Cellophil..
David Har..
Al Pacino
Mike Kaupa
Stephen C..
John Zorn
Derek Charke
Ball Stat..
Online Now!
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iPhoto Plus - [U...
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MySpace
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Listing 401-440 of 1,165 1 « 9 10 11 12 13 » of 30
prev | next
Tico da C..
Starfleet..
STARFLEET
MUSIC POOL
Moriah Ma..
MACIE SH..
Gil Evans
Compass R..
Bob Dillo..
Alissa
Penderecki
Lara Landon
Arianna Z..
Warner Br..
NASHVILLE
Online Now!
Brittany ..
Miley Cyrus
TOOTSIES
MASONIC T..
Nina
Christian..
ShaSha
Scott Nyg..
The Queen..
Southwest..
SOUTHWEST CHAMBER MUSIC
Tibby Edw..
Glenn Gould
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3 Windows Ex...
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ScreenCecha v1.0
iPhoto Plus - [U...
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MySpace

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http://editprofile.myspace.com/index.cfm?fuseaction=profile.safedeleteComments&friendid=330724788&Mytok

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Shawn Mitchell armydrummer.com

04/02/2008 04:00 AM

Wonderful music - thanks for sharing! Thanks, too, for the friend request. I wish you all the best from Virginia Beach.<br style="display:none"/> - Shawn

(**Delete**)

Vivian Ashton

04/01/2008 08:00 PM

(**Delete**)

MASONIC TEMPLE

04/01/2008 06:20 AM

Fantastic music!

Welcome to our Renaissance Revolution Serban Nichifor :-)

<a href="http://www.msplinks.com/MDFodHRwOi8vcGhvdG9idWNrZXQuY29t" target="_blank"><img src="http://i125.photobucket.com/albums/p61/jedidruid/013.gif"

(**Delete**)

Sarah

03/27/2008 05:43 PM

Thank you for the add. I'm impressed with your work. Thank you for sharing your gift with us!
Sarah

start 3 Internet Ex... 3 Windows Ex... MySpace.pdf MySpace ScreenCecha v1.0 iPhoto Plus - [U... 7:22 PM

MySpace

File Edit View History Bookmarks Window Help

http://editprofile.myspace.com/index.cfm?fuseaction=profile.safedeleteComments&friendID=330724788&page=

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Hello Serban,

Very nice to meet you!
Congratulations on your artistic successes.

Best wishes from all 3 of us,
Viva Trio

(**Delete**)

Christoph Theinert



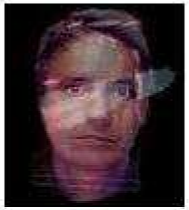
02/17/2008 02:52 AM

thank you so much! appreciate your attention, and wish you great success with your interesting work.

sincerely, chris

(**Delete**)

Franck Balestracci



02/17/2008 01:38 AM

Thanks Serban for contacting me and for your nice comment,
Happy to discover your space and your great musical work !
All the best from France
Franck

(**Delete**)

Catherine Deneuve



02/17/2008 12:23 AM

<a href="http://www.msplinks.com/MDFodHRwOi8vczI1Ny5waG90b2J1Y2tld C5jb20vYWxidW1zL2hoMjM2L1Nhc2tpYTE5ODYvP2FjdGlvbj12aWV3JmN1c nJlbnQ9R29vZF9Nb3JuaW5nLmdpZg==" target="_blank"><img src="http://i257.photobucket.com/albums/hh236/Saskia1986/Good_Mor

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